

SCHOOL ARTS

FINE ARTS DEPT.

LIBRARY
MAY 2 194





WESTERN ARTS CONVENTION

Hotel Statler, Detroit, May 3, 4 and 5

CORRECTION—In the April issue the Secretary had the dates as May 4, 5 and 6—I was wrong—the correct dates are Wednesday, Thursday, and Friday, May 3, 4 and 5.

Program is rapidly taking shape under President Bernice V. Setzer of Des Moines, and Chairman Edwin J. Bruns of Cedar Rapids. We who go to Western Arts are fortunate in going to Detroit whose next door neighbor, Bloomfield Hills, is the home of Cranbrook Academy of Arts—one of the outstanding schools of the country in art curriculum and in accomplishments. Eliel Saarinen, President of Cranbrook, will be on the program for all of us.

Remember—new ideas, new thoughts and new inspiration are yours at a convention—you can't buy any of them by the pound, yard or gallon, but they do more for healthy, vigorous growth than anything in existence—so be sure to be at Detroit, May 3, 4 and 5.

* * *

Member's canvas accepted for National Academy Exhibit: Member of the *School Arts Family*, James W. Kerr and co-author-artist of *Historic Designs, Ancient, Classic, and Medieval*, has had his latest canvas, "Old Erie Station," accepted for the 118th National Academy. Exhibit in New York, March 29 to April 25. Good work, Member James Kerr!

* * *

According to the Secretary's thoughts, every large city should have an Art Teachers' Association similar to the one in Philadelphia, which is now conducting its 2nd annual exhibit of oils and sculpture by its members. This year's exhibit will be held April 16-30, at the Philadelphia Sketch Club, 235 S. Camac Street.

* * *

I have just had one of the most delightful surprises and pleasant experiences in going over the two grand traveling collections of source reference put out by the Information Exchange of the U.S. Office of Education, Federal Security Agency, Washington. These are entitled "Inter-American Friendship and Understanding," Numbers IX-G5 and IX-G6.

You will have to go a long way to match these collections of material in booklets and brochures. And of course I was just as tickled as I could be to discover in this exhibit folder a copy of our April 1942 issue where we had the text and the de-

scription lines under the illustrations printed in both English and Spanish. There is one pamphlet enclosed which I think should be in every art department's file, namely, "Artists and Craftsmen in Ancient Central America," published by the American Museum of Natural History, New York City.

There is a collection of Gaucho Life painted by one of Argentine's great artists, Senor Cesareo Bernaldo de Quiros. These illustrations in full color are just simply grand and I understand that they may be obtained from the National Geographic Society of Washington.

In fact, I would suggest that you ask the Office of Education to put you on the list to receive a loan of this source material and then go over what they have, piece by piece, and see what you would like to order. The title of this collection is "Art of the Other Americas." No. IX-G5.

And now about the other collection which I mentioned above as IX-G6. This is entitled "Art and Sculpture of the Western Hemisphere." It contains a list of traveling exhibitions of Latin-American art, tells you just where to write, what the rental fee will be and what the subjects are. There are two excellent brochures included, one of them is entitled "Sculpture of the Western Hemisphere," which shows you some of the outstanding work as well as historical notes about the present-day sculptors of our entire hemisphere from Hudson Bay to Cape Horn. The other brochure is entitled "Contemporary Art of the Western Hemisphere." This is wonderfully well illustrated and all the notes in this particular collection are written in Portuguese. Here is an excellent opportunity for the Art class and the Portuguese class to get together, for their mutual benefit. It is the kind of an integration that many Art and Portuguese teachers would welcome.

Remember, these traveling collections of source material are available without cost. You may have them for two weeks. Write for a loan of these collections directly to the Information Exchange, Office of Education, Federal Security Agency, Washington, D. C.

* * *

PENNSYLVANIA DUTCH DESIGNS, ARTS AND HANDICRAFTS

A number of the members of the Family Circle have been asking about where they could get a good source for Pennsylvania Dutch designs and art suggestions and the Secretary has just received from the Pennsylvania Folk Industries of Plymouth Meeting, Pennsylvania, five grand pamphlets giving exactly the type of information that I think you folks have been looking for. Here are the titles available—Home Craft Course in Pennsylvania German Design; Home Craft Course in Pottery; Home Craft Course in Pennsylvania German Pottery; Home Craft Course in Pennsylvania Dutch Weaving Patterns; Home Craft Course in Pennsylvania German Painted Tin.

Each of the above is profusely illustrated. Here is information which you would search through many a museum and library to obtain and even then I doubt if you would get the information which these folks have gathered together and since they are right on the ground they have done an excellent piece of work. \$5.00 brings you these five pamphlets, or if you wish any one of them you can get it by sending \$1.00 to the Secretary, *School Arts Family*, 145 Printers Building, Worcester 8, Massachusetts.

WHAT ABOUT MIDDLE AMERICA

Information received from Marion Mann of the Middle America Information Bureau in New York City tells us that they have a number of publications which are for distribution to schools, universities, teachers, and librarians. She tells us that these may be obtained without charge by sending your request direct to her at 9 Rockefeller Plaza, New York 20, New York, and mark your letter for the attention of the Middle America Information Bureau. If you would like to include any of the following with other material just figure at a penny apiece the cost of tabulating what you wish and we will forward it to Miss Mann.

Here is some of the material—2 folders showing Products Maps of Middle America, one of which gives details as to what Middle America sends to us and what we send to them.

And then here is some information which is available as long as the supply lasts. The following products come from Central America and are described in detail on mimeographed or printed sheets: quinine; cocoa; bananas; American woods, which include *Lignum vitae*, Ceiba, Balsa, Mahogany and several different kinds of Dyewoods; rotenone and spices.

If you are ever called upon to give a talk about Middle America you can get just the information you need for your talk because Miss Mann's bureau has compiled the following information suitable for talks, "Middle America and a Woman's World," "Middle America and Us," and "Background Information on Middle America." This latter brochure gives the following information for all of the Middle American countries—population, area, boundaries, geography, people, government, and resources.

Finally, and in addition to all of the above, there is a catalog called "Books About Middle America." This catalog, or as they call it, bibliography, gives you the names, authors, publishers, and prices for nearly 150 books written about the various Middle American countries.

So there you have it, 12 pieces which can be yours for 12 cents, or if you want to send your request direct to Marion Mann at the address given above we understand that they may be yours without charge. If you send it to the Secretary's office, please just figure at 1 cent per piece and we will forward your request.

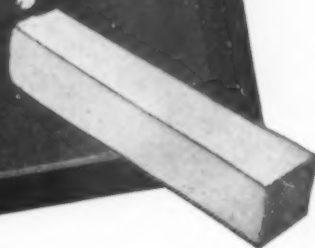
* * *

And while we are on the subject of book lists for Central America the list put out by the Library of International Relations in Chicago contains nearly 400 book titles, magazines, and newspapers. This is very comprehensive and will be of great help to you in getting information from your Public Library. The cost of this booklet is 16 cents postpaid. Send your money directly on to the Secretary, *School Arts Family*, 145 Printers Building, Worcester 8, Mass.

Seven plates of period style furniture from A.D. 1400 to 1930—Italian, Spanish, English, French, and American appear in the 6- by 9-inch pamphlet—114 pages telling about "Furniture, Its Selection and Use." This pamphlet was published by the U.S. Dept. of Commerce—it contains more concentrated information about furniture construction, care, and recent history than anything we have seen—send 23 cents to Secretary, *School Arts Family*, 145 Printers Bldg., Worcester 8, Mass., or if you prefer you can get it direct from the Superintendent, of Documents, Washington, D.C. for 20 cents.

(Continued on page 8-a)

ILLUSTRATE YOUR LECTURES FORCEFUL APPROACH!



No one knows better than the art teacher how arresting and effective are sudden interjections of color in black and white areas. The same principle applies with equal force in lecture and demonstration work. Colored chalk for blackboard purposes serves an important function in emphasizing information and making it visual. Young minds are found to be highly responsive to the use of such color. Facts which are presented in color are usually facts which are remembered.

Available for lecture use and art projects are colored chalk crayons in four grades. Each grade is of high standard quality, the difference being in the varying degrees of color intensity, ranging from the strongest colors possible to tints. All are soft and smooth in texture, made in a wide range of blending colors. Leaders in this extensive assortment are *An-du-septic Dustless Colored Crayon*, square-molded *Lecturers' Colored Chalk Crayon* and *Pos-Ter-Art Colored Chalk Crayon*.

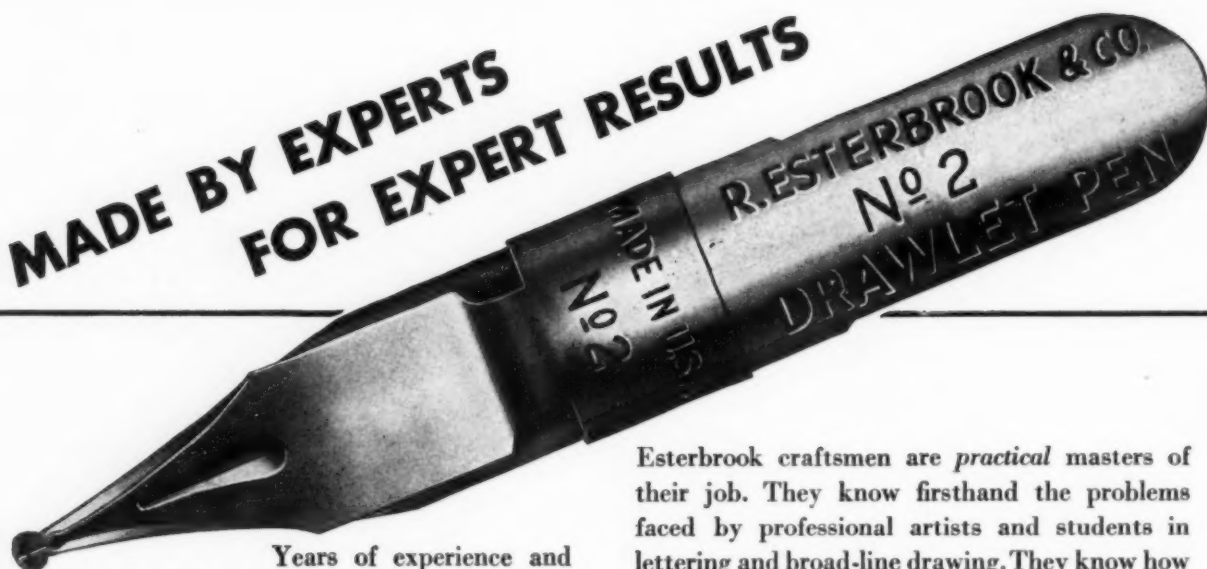


Young America Paints

A National Institution, sponsored by Binney & Smith Co., continues to circulate exhibits of child art.

BINNEY & SMITH CO., 41 EAST 42ND STREET, NEW YORK 17, N. Y.

MADE BY EXPERTS
FOR EXPERT RESULTS



Years of experience and scientific "know-how" have gone into the design and manufacture of every Esterbrook drawing and Lettering Pen. It shows up in your finished work.

Esterbrook craftsmen are *practical* masters of their job. They know firsthand the problems faced by professional artists and students in lettering and broad-line drawing. They know how important it is to have the *right* point for the job.

Ask for your lettering pen by name and always remember—the job is easier with an Esterbrook.

Esterbrook

The world's leading pen makers since 1858

Drawlet Lettering Pens

WATER COLORS • W
ATER COLORS • WAT
TER COLORS • WATE
ER



ORIGINAL
HOLLAND FORMULAE
TUBES $\frac{1}{2}$ x 3" - each 20¢
WRITE FOR COLOR CARD
NEWARK,
Talens & Son - NEW JERSEY

WATER COLORS • W
ATER COLORS • WAT
TER COLORS • WATE
ER

TESTED SCHOOL EQUIPMENT

Tools and supplies for metal crafts and jewelry making. You can depend on our years of experience and dependable service. Easy to order from illustrated catalog 5—
Send for your copy today

METAL CRAFTS SUPPLY CO.
10 Thomas St. Providence, R. I.

INTRODUCTION TO THE MAY SCHOOL ARTS

By Alliston Greene

★ "We cannot keep our children out of the war." Thus Miss Beula M. Wadsworth opens her introductory article in this May number of *School Arts*—the "Child Art" number. "Children are susceptible to war emotions," she continues. Seven years after the cessation of hostilities in the Civil War, the writer of these lines with other children donned a "soldier cap" made of newspaper, shouldered a broomstick and "went to war." Memory fails as to the means adopted by teachers of that period to furnish "outlets for pent-up emotions and ideas," but the fact remains that children need to be provided with very definite direction at a time like this. Miss Wadsworth gives us some of the things she has found successful in her work with small groups of boys eight to twelve years of age in her Art Hobbies Workshop.

★ Many men and women who have become great, as greatness is ordinarily considered, received their early training on the farm. Some farms were an inspiration, some were not, depending upon the point of view of the proprietor, and management. Farm management and equipment has made a wonderful improvement in fifty years. Our dependence upon farm products has been emphasized with greater insistence during the progress of the present war. Thus it is quite natural to find greater interest in the farm and its associations in these days. Wide-awake art teachers have used this new interest in the farm as

(Please turn to page 5-a)

ORPI

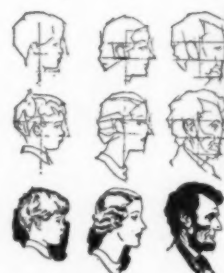
Permanent
OIL COLORS

MADE IN U.S.A. BY THE MANUFACTURERS OF THE
REMBRANDT COLORS

STUDIO TUBES 25-35-50¢
3 in. TUBES 10 AND 15¢

TALENS & SON Inc.,
NEWARK, N. J.

WRITE FOR COLOR CARD

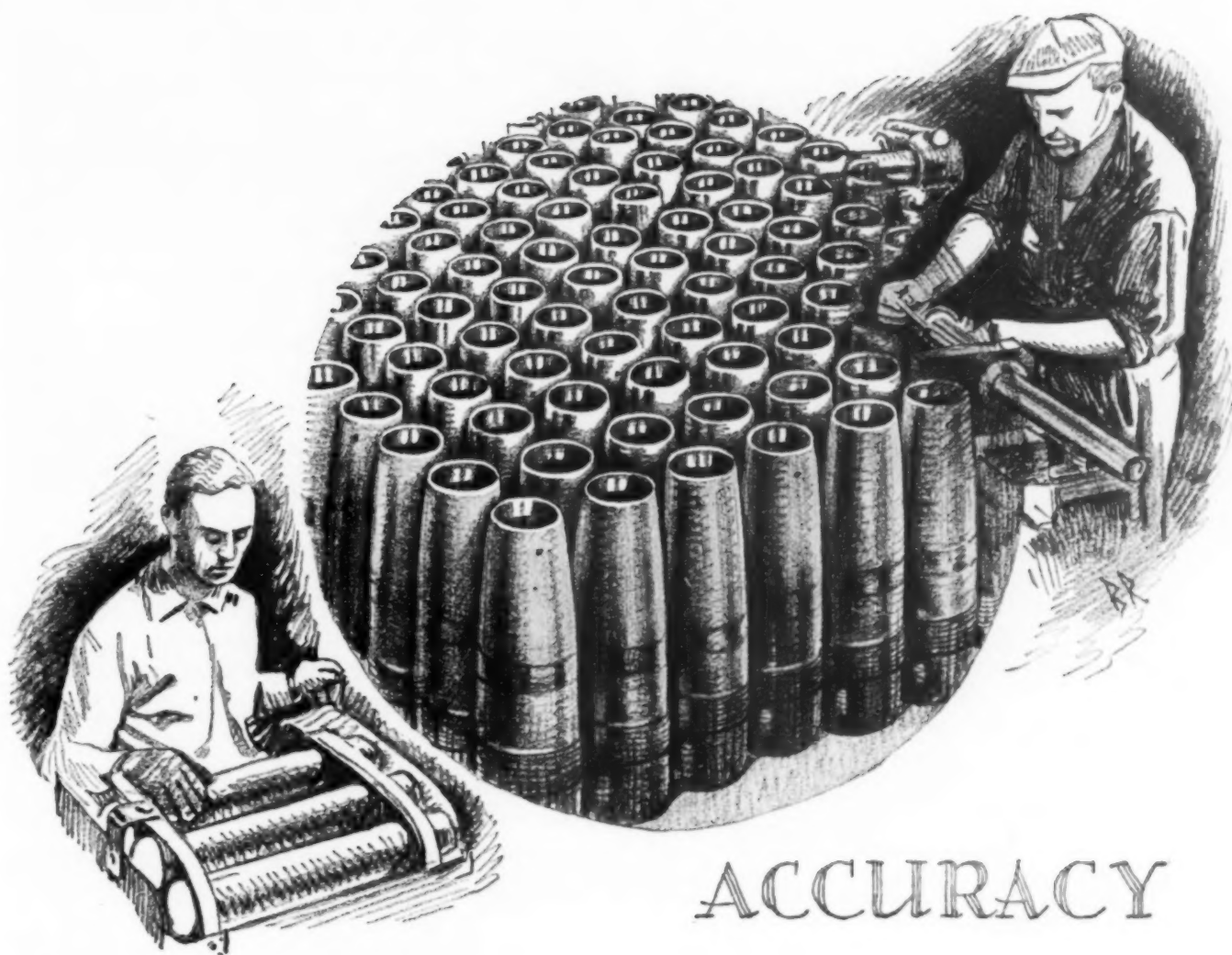


101
HEADS

IN PEN, PENCIL AND BRUSH

by
Walter J. Foster

HERE IS A VARIETY OF
CHARACTERS FOR YOU TO DRAW
— Your dealer has it or
send \$1.00 to
BOX 456
LAGUNA BEACH, CALIF.



ACCURACY. Thousands of people never knew what real accuracy meant until they started working at machines in war plants. There they discovered that measurements are not "just about right" but "exact." And "exact" in many types of work—the making of shells like those above, for instance—is not measured by feet and inches, but by tiny fractions of the inch—proportions which can be measured only by the most delicate and carefully adjusted instruments. In simple terms, thousands of items call for watch-like accuracy. A hairbreadth of error can often be enough to render an item useless. **KOH-I-NOOR PENCILS, TOO.** It may come as a sur-

prise to many that our superlative pencils call for much this same precision of manufacture. The lead must be prepared by an exact formula; the wood is selected, seasoned and machined with the utmost care. Every step of the assembling and finishing is performed with equal exactness.

It is because of this precision, and particularly because of the accurate grading of the lead, that the **Koh-i-noor** is the favorite among engineers, draftsmen, architects and designers who require just the right point for every purpose. Artists, too, select the **Koh-i-noor** with absolute confidence.



Reproductions of this drawing and several others of this series are now available and will be supplied without cost. When writing, please mention SCHOOL ARTS.

**SAVE
DON'T WASTE
PENCILS**

NO. 930 AVIATOR COLORED PENCILS are manufactured in 24 brilliant, smooth-working colors. Artists find them efficient when a limited range of colors is needed for general sketching, photo coloring, map work, etc. Purchase them at your dealers in single colors or in sets. No. 936—12 assorted colors, or No. 938—24 assorted colors.

SEND FOR FREE CATALOG NO. 10

**SAVE
DON'T WASTE
PENCILS**

KOH-I-NOOR PENCIL COMPANY, INC., BLOOMSBURY, NEW JERSEY

Win with KOH-I-NOOR!

ARTISTS' Oil Colours



For over a century WINSOR & NEWTON has made available to the world the finest oil colours that money can buy. Today these beautiful colours, unequalled in brilliance, transparency and durability, are still priced most reasonably at **45¢** for series 1 colours
90¢ for series 2
\$1.50 for series 3
In Studio Size Tubes

Folder showing complete range of colours sent **FREE** on request!

WINSOR & NEWTON, Inc.

31 UNION SQUARE WEST, NEW YORK CITY

Manufactured by WINSOR & NEWTON, Ltd. at WEALDSTONE, ENGLAND

Canadian Agents:

The HUGHES OWENS Co., Ltd. Montreal, Ottawa, Toronto and Winnipeg

"CHAMP" OF THE BLACKS . . . Did you ever hear the champ "box-fighter" say over the radio "Hello, Mom. It was a great fight! But I won." We say there's no fight at all, it's Higgins all the way. When millions of bottles have been used by multitudes of people all over the world for 64 years and the demand is greater than ever, **YOU'VE GOT TO BE A CHAMP.**

THE INTERNATIONAL STANDARD
SINCE 1880



Send for a color card.



HIGGINS INK CO., INC. 271 NINTH STREET, BROOKLYN 15, N. Y.



SCHOOL ARTS

A PUBLICATION for THOSE INTERESTED in ART EDUCATION

Jane Rehnstrand
ASSOCIATE EDITOR

Pedro deLemos
EDITOR-IN-CHIEF

Esther deLemos Morton
ASSOCIATE EDITOR

DIRECTOR, MUSEUM OF FINE ARTS STANFORD UNIVERSITY CALIFORNIA

The Davis Press, Inc

Worcester - Massachusetts
Publishers

The School Arts Magazine is a monthly periodical, published ten times a year, September to June, and is indexed in the Readers' Guide to Periodical Literature and the Education Index

ADVISORY EDITORS

ELISE REID BOYLSTON
Supervisor of Art, Elementary Schools, Atlanta, Georgia

ROSE NETZORG KERR
Illustrator and Designer (Formerly Teachers College Art Supervisor), Waldwick, New Jersey

GLEN LUKENS
Chairman of the Department of Crafts, University of Southern California

DESS FOSTER MATHER
Supervisor of Art, Minneapolis, Minnesota

ALFRED G. PELIKAN
Director of Art Education, Public Schools, Milwaukee, Wisconsin

CORNELIA M. PERKINS
Phoenix Union High School, Phoenix, Arizona

RUTH REEVES
Modern Designer of Textiles, New York City

CLARA P. REYNOLDS
Director of Fine and Industrial Arts, Grammar and High Schools, Seattle, Washington

BERNICE V. SETZER
Director of Art, Des Moines, Iowa

MURIEL V. SIBELL
Head of Fine Arts Department, University of Colorado

NELL ADAMS SMITH
Director of Art

BEULA M. WADSWORTH
Art Hobbies Workshop, Tucson, Arizona

WILLIAM G. WHITFORD
Chairman of the Department of Art Education, University of Chicago

BUSINESS DEPARTMENT

PAUL F. GOWARD
Business Manager

ALLISTON GREENE
Managing Editor

INEZ F. DAVIS
Circulation Manager

DONALD P. SPENCER
Advertising Manager

DWIGHT H. EARLY
Advertising Representative
100 N. LaSalle St., Chicago 2
Phone CENTRAL 2184

Subscription Rates

United States, \$4.00 a year
Foreign, \$5.00

In Canada \$4.00 through
Subscription Representative
Wm. Dawson Subscription
Service Limited
70 King St., East, Toronto, 2

Copyright 1944
by The Davis Press, Inc.
Worcester 8, Massachusetts

In U.S. Service

Vol. 43 No. 9

CONTENTS

May 1944

CHILD ART NUMBER

Edited by JANE REHNSTRAND, Associate Editor

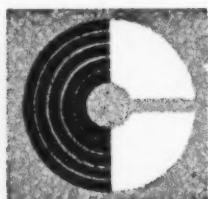
CHILDREN'S ART IN WAR TIME	Beula M. Wadsworth	290
FARMING AS SEEN BY THE TEN-YEAR-OLDS	Tillie Cowan	292
MOBILES AND TWELVE YEARS	Dorothy Medhurst	296
WHY?	John N. Jenemann	298
NOTHING TO PAINT	Annora Brown	300
CREATIVE ILLUSTRATIVE DRAWING	Elise Reid Boylston	302
LET'S DO AN ILLUSTRATION	Wesley F. Irwin	303
OUR PART IN NATIONAL DEFENSE	Edna McFarland	304
NOAH'S ARK	Gretchen Mader	306
THE OLD WOMAN IN THE SHOE	Gretchen Mader	307
ART FOR CHILDREN	Dorothy Henzell Willis	308
A TRIP TO THE LAND OF COTTON VIA ART	Ethel Hunsaker	309
MORE PUPPET HEADS	Gertrude Unthank	310
THE THIRD GRADE AND CLOCKS	Minda Hovland	311
FLOWER ARRANGEMENTS AND WALL PAPER	Jane Rehnstrand	312
FLOWER AND PAPER LACE DOILIES FOR VALENTINES, MAY DAY AND MOTHER'S DAY CARDS	Jane Rehnstrand	313
FOUR METHODS FOR CREATIVE DESIGN	Bernice Bingham	314
ORIGINAL SAMPLERS	Ruth M. Freyberger	315
PAGES FROM THE GOUDY PUBLICATIONS	Agnes J. Marnell	316
OUR FRIENDS TO THE SOUTH:		
FIRST GRADE—CHILDREN OF MEXICO	Mrs. Reba Poling	318
SECOND GRADE—THEIR HOMES	Mrs. Nellie B. Nix	319
THIRD GRADE—THEIR GAMES	Kathleen Reese	320
FOURTH GRADE—TRANSPORTATION	Mrs. Doris Curry	320
FIFTH GRADE—THEIR COSTUMES	Margaret Bias	321
SIXTH GRADE—THE EARLIER SETTLERS	Beuna White	321
A, B, C, OR D	David W. Hunter	322
BIRDS IN ART	Elise Reid Boylston	324

All communications concerning articles and drawings for SCHOOL ARTS publication should be addressed to the Office of the Editor, SCHOOL ARTS, STANFORD UNIVERSITY, CALIFORNIA.

All manuscript, illustrations, and photographs are submitted at owner's risk. The publishers take every precaution to safeguard material while it is in our possession, but we assume no responsibility for it while it is in our possession or in transit.

SCHOOL ARTS MAGAZINE subscriptions and orders for SCHOOL ARTS PUBLICATIONS should be sent to SCHOOL ARTS, PRINTERS BUILDING, WORCESTER 8, MASSACHUSETTS.

BACK ISSUE PRICES: Copies one year old or more, when available . . . 60 cents each



CHILDREN'S ART in

BEULA M. WADSWORTH
Artist and Director of Art Hobbies Workshop



ARTIME

Tucson, Arizona



Painting by
Bobby Brown
Aged 8 Years



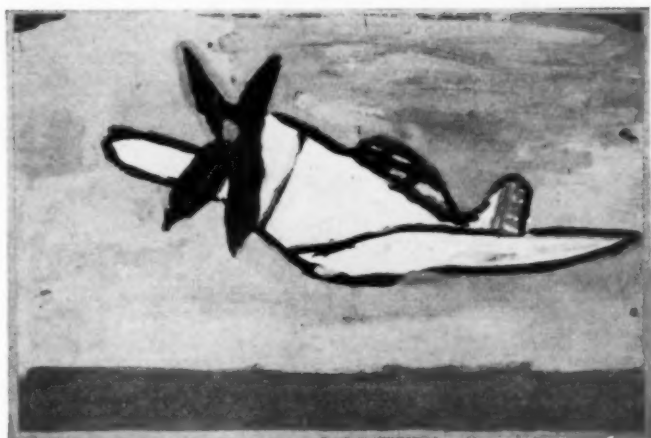
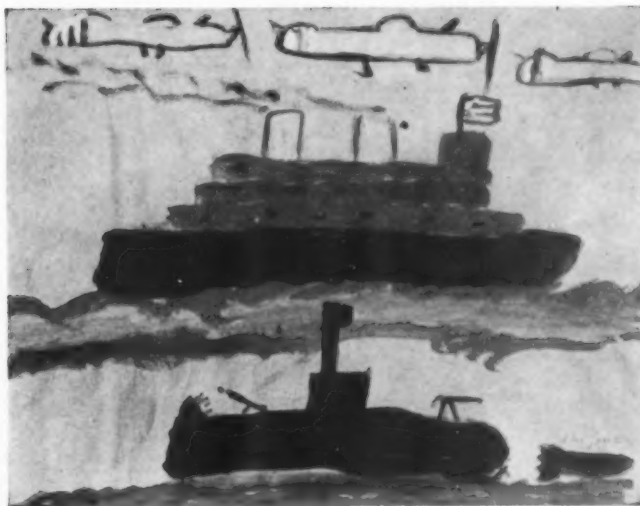
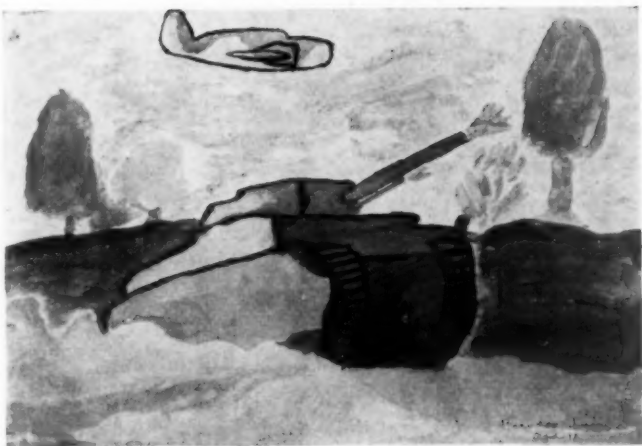
WE CANNOT keep our children out of the war. In fact, children need to find out facts about the war, why we had to fight, in order to share in our great national effort. Speaking of participation, they should, of course, share in and help plan activities appropriate to the individual's age and ability.

Children are susceptible to war emotions. They are stimulated by movies, radio dramatizations, by father or brother leaving home for war, reports of their being wounded, dead, or missing. Children feel hate for our enemies. This is normal. They need to be guarded, however, against "a hate that carries over beyond the war and poisons every prospect of peace."¹ In other words, children should be rational about the war. They need to learn that people in a country as well as countries in a world group should learn to live by rules that concern everyone just as we learn to live by rules in school and in the home.

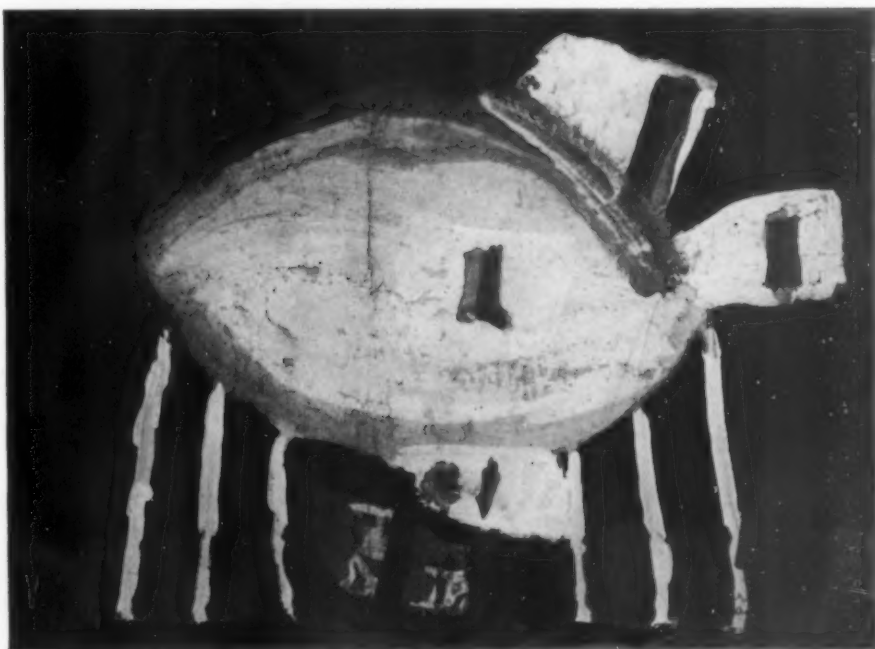
Outlets for pent-up emotions and ideas of many of the children need to be provided such as war games and pictorial illustration concerning the war. Perhaps there is nothing better for illustration of this kind than poster paints, a muffin pan for a palette, big brushes, and plenty of wrapping paper for large painting tacked to walls or easel boards. The child stands at his work so that body muscles can exercise with relaxed freedom which helps to give a sense of power with paint. He is allowed, in fact is encouraged to express his own ideas fully, the teacher helping where technical assistance is needed as with composition and the handling of paint. If the pupil in drawing an airplane or a tank, for instance, wants to make the object look right, the teacher or a committee of children has a classified folder of clipped pictures of war armaments ready for reference. The imagination of young children, however, should not be stifled by slavish copying.

The foregoing has been the method in my work with a small group of boys of ages eight to twelve in my Art Hobbies Workshop Saturday class. These youngsters have become so infused with the war spirit that painting armaments of war usually in action is their exclusive choice of activity. One of the boys does excellent clay modelling of airplanes and tanks. Some of the results of painting are illustrated herewith.

¹"Children and the War," University of Chicago Round Table

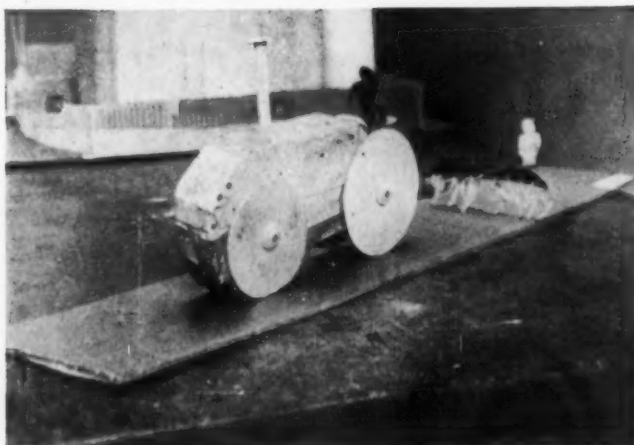
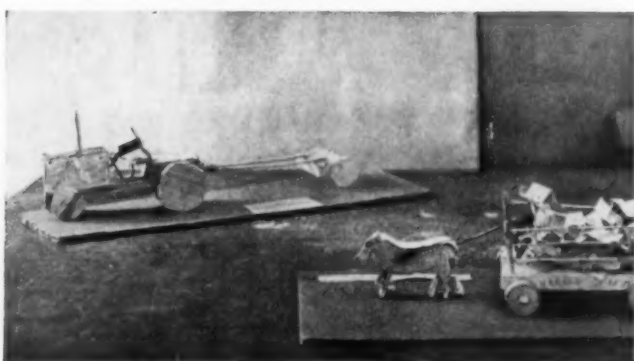
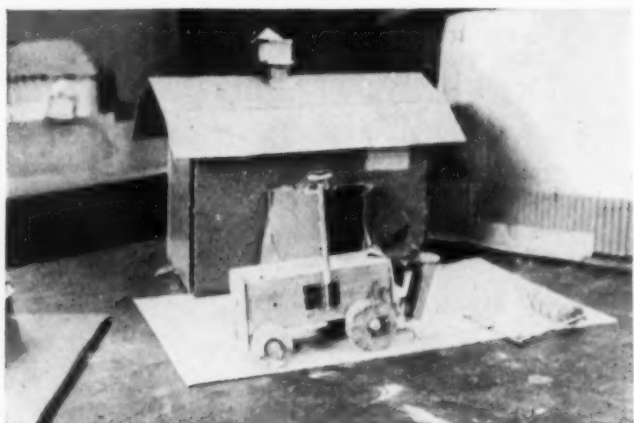
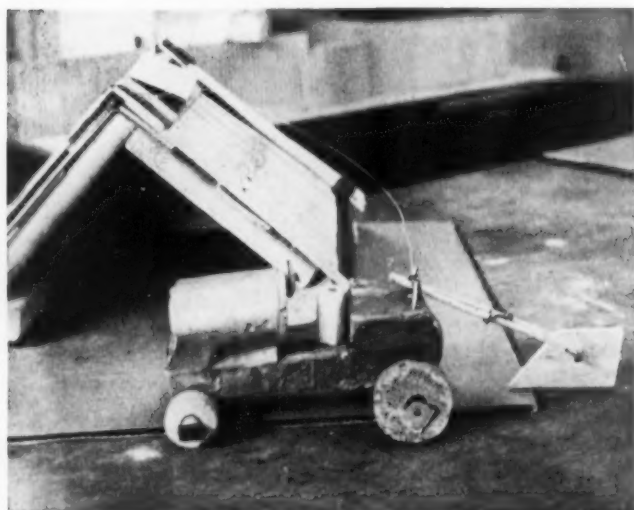


Vital Creative Expression by children
of Art Hobbies Workshop, Tucson,
Arizona. Beula M. Wadsworth, Instructor



FARMING as seen by the **TEN-YEAR-OLDS**

TILLIE COWAN, Instructor
Children's Art Centre
Art Gallery of Toronto, Canada



Constructed by Boys

IN THE children's summer classes at the Art Gallery of Toronto, a long project which centers around Farming was carried out with the ten-year-old group. The entire project covered growth in gardens and farms; primitive and modern methods of farming; a trip to a cattle farm; and in the latter part, the industries in the city relating to food from the farm—visiting a large dairy, a canning factory, grain elevator. All through the project, illustrative mediums were given to record impressions. The photographs, here, of Clay Modelling and Construction, show only two phases of this project. These two sections will be described here, including a little of the preliminary activity.

In beginning such a project, the instructor, of course, did not present this whole plan to the children. The theme was developed gradually, always feeling out and keeping pace with the interest of the child. Also, the abstract term *Growth* was not given to the children. Rather they were asked, "Can you make a picture about *things that grow in the earth?*" A few such questions stimulated a discussion. The children talked about what grows in the woods, in the small garden, in a big farm. They were asked to show the growing things in their pictures. Their paintings, made with poster paint and large manila paper, showed much knowledge and observation and an enthusiastic response to the subject. A great many ways of arranging trees or flowers or vegetables were seen. Some showed formal arrangements of green vegetable plant forms with warm color of earth in between; large stalks of corn filling up a page with beautiful pattern; many fruit trees on one almost like an all-over design; another covers the entire page with one tree or with large red flowers.

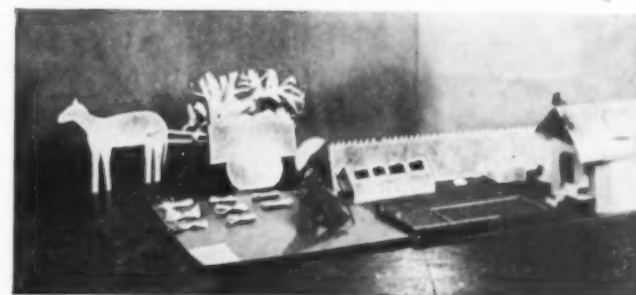
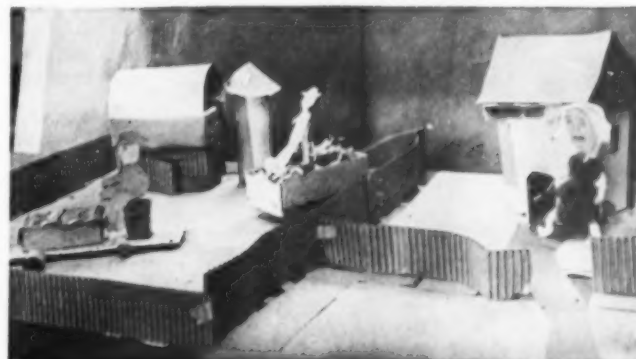
A few days later, when the group met again, we referred to these paintings. The children were now asked, "What do people do to make these plants grow?" They replied with "dig the earth; plant seeds; water the garden." We discuss these activities in a small garden; in a large farm in early days and today.

Primitive methods of farming were stressed and photographs were shown of the Egyptians, the Romans, Indians, early Britons in action of planting, ploughing, binding, and threshing. The photographs were shown to enlarge the child's experience but are out of sight when the child begins to paint. The paintings, then, were original in composition; good figures in action with the added knowledge of the costumes of the primitive people, their implements, their homes.

On the next occasion, we go on a *Trip to a cattle farm*. It was not possible to arrange a visit to a farm concerned with grain or vegetable growing. We see a little of this, though, on our way to the cattle farm. Children see and point out to one another while in the bus, the farmer ploughing the field, pitching hay, tractors, farm buildings. The ride through the country was a joyous one. There was much fun, yet time for observation. At the farm, a few draw the animals, but on the whole there was too much excitement at being in the country and seeing so many animals, for many to draw. To see a large cattle farm is a thrilling experience to most children. The whole trip was valuable in making the farm more real to these children from the city, and for seeing the cattle which showed other sources of food related to growing things.

Clay Modelling was done on the following day, and showed the many impressions gained by the children on the trip to the farm. A few of these can be seen in the photographs here. The titles, in the children's own words—"the farmer feeding turnips to the bull; the farmer on the haystack; farmer on horse"; and others—ducks being fed; cow being milked; another farmer carries milk away; a cow goes to pasture; a farmer gathering eggs; a farmer pitching hay. Many models were made of cows, horses, sheep, pigs, chickens, dogs. Other impressions are revealed in their conversation, overheard while they are clay modelling, such as—"My pig is very fat; a prize pig"; "farmers are more interesting than animals"; "how does a cow's tail go?"; "my calf is too young to stand"; "this must be a turkey, it doesn't look like anything else"; "I changed my pig into a cow"; "watch my horse, it's a sway-back" (it collapsed). Solid and simple forms were seen in much of their clay modelling—good design of related shapes in an object. In showing the clay to the children, they were asked to avoid little details that would be likely to break off; to notice the difference between drawing an animal and now making one in clay. A few such suggestions about the material and its possibilities, not demonstrating any one way of working—this and the interest in the subject matter all helped in producing these modelling results.

Modern Methods of Farming the Land is the subject we illustrate next, using crayons and dyes as the medium. Before drawing and painting we review a little the pictures of primitive farming and make comparisons with methods of today. Children bring up reminders of things seen on way to cattle farm. Also large photographs are shown of the farmer, today using horse and plough or tractors with various attachments. These large photographs show clearly the shapes of the plough, the furrows of the earth, the modern threshing machine, and other things. When illustrations are being made, the photographs are taken away and the children work from memory. These paintings are quite different from the ones done earlier on primitive farming. There is a predominance of tractors and machines as used in large-scale farm-



Constructed by Girls



ing. These paintings act as a lead-up to the construction problem which follows.

With the *Construction Problem* we complete the section of the project which deals directly with farming. The three-dimensional work with clay, done a few days before, was confined mainly to impressions from trip to cattle farm. Since then other experience has been gained about modern and large scale farming. This and the materials given for construction should give even more scope for three-dimensional objects.



MATERIALS FOR CONSTRUCTION

Wood—Blocks (various sizes); Slats and planks, width from 1 to 5 inches, thickness, $\frac{1}{8}$ - to $\frac{3}{4}$ -inch; Dowel rod, $\frac{1}{2}$ to 3 inches in diameter; Small woods, odds and ends such as meat skewers, applicators, tongue depressors, other thin squared sticks, button moulds, empty spools; large rounds—ends of large spools; rounds made from dowel rod.

Metal Scraps—Bits of flexible metal in copper and silver shade; pieces of metal stripping and wire.

Cardboard—Tag manila (thin and flexible); Pulp Board (thicker but still flexible); White stiff cardboard; Double corrugated board (brown and also rigid); single corrugated (flexible).

Paper and Cloth—some colored tonal and construction paper; bits of cloth in colors.

For Fastening—Some glue; nails; gummed paper; paste.

Tools—General Hand Saws (small and large); Fret and coping saws; clamps; metal cutter and wire snips; hammers; brace and bit; scissors; knives.

It was felt that this wide range of rigid and flexible materials should stimulate inventive work and enable each child to find some medium with which he could work. The children are given a free choice as to what to make—anything about farming suggested by the work of the last few art classes. There was no attempt to direct their work into a group construction of one model set, or in any other way dictate a particular form. They were allowed a free choice also in choosing materials; in working alone or in groups. A minimum of suggestion as to use of the material was

given, such as ways of fastening wood with glue or nails; care and use of tools; being careful of materials to avoid waste (particularly of the metal scraps), pointing out certain limitations or possibilities of the materials but no demonstrations are given of how to make any one definite object. They were told that the workshop and mediums were available for three successive art days and that during that time they were as free to try anything as if they were in their own home. Direction was to be given when a child was seen to be getting into difficulty.

Children are excited at the sight of materials and tools, which are laid out in a convenient manner on tables. A lively interest is shown during the talk and discussion and an eagerness to get started is evident.

How the Children Work on This Construction Problem. In the first few minutes, fifty children move about from table to table. They pick out what they want and find a place to work. Almost all of the boys choose wood and tools first; wood so as to use the saws and hammers! All the girls choose cardboard and keep to this largely, adding small quantities of cloth or paper later. Only a few girls venture to use a little of the wood in the last day of this work.

Murray, aged ten years, made the tractor with large wheels, seen in illustration. He works in this way: first he cut with a saw two exact pieces of wood in the shape of the body of a tractor. He nailed these sides to a center piece of wood and so made the body the required width. He takes a strip of metal and bends it over the top and covers part of the sides. In this way he has the top all one piece instead of three. The metal strip also acts as a reinforcement for body of tractor. He leaves part of the sides as wood and a strip of metal for decoration at the base. He then attaches two sizes of large wooden wheels (using round ends of large spools) and an exhaust pipe of thin dowel rod. He cuts and bends a small piece of metal into the shape of the man and puts it into the seat of the tractor. He uses metal for a harrow. There was great strength and beauty in this structure. Many more could be described. There were about fifteen good tractors made by the boys and no two were alike. Murray does a harrow with a bit of metal, while Joseph makes one with a piece of dowel rod and suggests prongs with pencil marks on the wood. Another shows a harrow with button moulds joined together with a thin stick through the centers. Also the barns were made out of wood in many ingenious ways. This was good craftsmanship and thorough work for ten-year-olds!

The girls work in a different manner than the boys on this particular problem. As mentioned, most of the girls at first choose cardboard. In our schools, boys only are given woodwork and at home also more boys do work with wood. In a smaller class, the girls, when confronted with wood as a medium for work, are usually timid in using this at first, as it is such a new experience for them. But it was not only



the difference in experience with materials that was evident but a different way of working entirely.

The boys display expert craftsmanship on individual constructions. Each boy worked alone and a tractor, or a tractor and a barn, absorbed his complete interest and attention. The girls, however, display other attitudes and abilities. Only two girls work alone; all the others group together in twos and threes and plan model sets. Even the two girls who worked alone plan their own model of a farm. The girls are busy mapping out on floor boards—where the fields will be, the house, the barns, or the animals. They worked quickly. They avoid materials which are difficult for them to manipulate and choose only those things with which they can portray quickly a whole scene. Though there is not that excellent skill as in the boys' individual structures there is, in place of this, many scenes of farms, showing buildings, fields and growing things, tools, animals, farmers, wagons—and *always* with a sense of a complete wholeness of the subject.

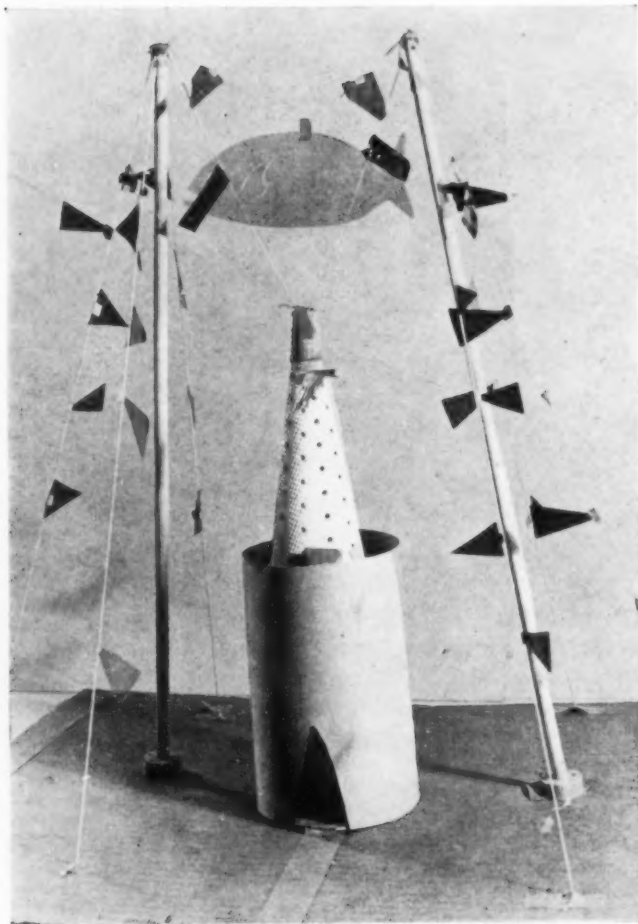
The girls show a more social attitude to the work in what they want to portray and how they cooperate to attain this. In these model sets of different sizes and arrangements, there is evident also a certain gay quality and lightness, something very happy and childlike, not seen in the boys' work. Their figures are very amusing, sometimes made of flat cardboard and decorated with colored paper or cloth. One ingenious figure in three dimensions is made with tongue-depressors, sticks and various things found, and is finally dressed with cloth and paper for the farmer's hat. One girl made a flat white cardboard horse inside of an enclosure of brown corrugated wall and the way the horse's neck swings over onto the other side of the wall is most humorous. Many more could be described.

Good interest and application was shown by the group during this construction problem. The wide



range of materials and the approach of allowing a great deal of freedom to choose, to invent, to work in their own way, all helped in giving more varied results than in a more controlled problem, which we find must also be given at times. Working this way revealed too, for the first time to this instructor, the decided contrast between the boys' and the girls' work. Such a manifestation may not come through as distinctly again and is not a final statement of their respective abilities. The results may change somewhat—given a different set of materials or conditions. (We know, of course, that boys have cooperated in more directed group problems and girls are not lacking in skill with certain mediums). In this particular problem, where they could follow their own bent, a very direct and true expression came through. Altogether, this construction work, which completed the farming section of a longer project, was found to be a very worth-while activity.

MOBILES and JEWELVE YEARS



THE use of the term "visual expression" is usually confined to such arts as painting, sculpture, and the numerous crafts, like pottery, weaving, textile printing, metal work, woodwork, costume design, etc.

In all these activities design is the basic element, but design which is, in a material sense, static. That is, though we may speak of rhythm, movement, or direction in a painting, we use these terms more or less figuratively. They denote a *feeling* of movement conveyed by certain lines on a canvas the *sense* of rhythm conveyed by the outline of a carving or the simplified rhythm which gives an *illusion* of direction in a textile print. We do not mean the actual movement of materials.

In the theatre, films, the dance, a few crafts and industrial design, the situation is slightly different. These, too, are visual arts. But here design and pattern, color, line, proportion, and composition are dependent on two additional factors.

In the first place the unit, whether it is the figures of dancers or the gears of a machine, is not only subordinate to an organized whole, but to an ever-chang-

ing one. A group of figures is capable of creating not one unified composition but many. Some moving machines present not a single methodical arrangement of their parts but a variety of such.

In the second place the design element in such visual arts may be directly dependent upon movement. For example, the organization of lines, forms, rhythms, etc., achieved by a single figure in movement on a bare stage, is obviously not the result of a series of changing relationships between one entire unit (the figure as a whole) and others which may be about. It is rather directly composed of certain movements which the figure creates and the variety of direction and variations thereof by which the figure progresses through space. This concept of visual design created through the movement of materials can provide the basis for various types of so-called mobiles or movement machines.

The following is a description of such an activity undertaken with a large group of twelve-year-old boys and girls. The procedure used was to take certain subject matter and so simplify and reorganize its presentation that certain visual aspects, namely, those involving movement, would be brought to the children's attention. For such a project it was felt that the subject matter should be light and amusing, in keeping with the results (as described later) of popular or topical interest to children of this age and of course definitely chosen for its visual suitability. Therefore, the given subject matter included a parade, a circus, an amusement park, an airport. The method of presentation was simple.

The entire class was taken to a holiday parade. They were given colored chalks and conveniently small sheets of paper and were asked to make drawings of all details of costumes, sashes, tassels, horses' tails, streamers, flags, swirling skirts, etc., which *moved in the wind*. These sketches were small and detailed; uninteresting as such. They included, however, valuable observation material of blowing objects and also notes of other more definitely controlled forms of movement, marching feet, swinging arms, trotting hoofs, turning wheels, whirling batons, etc.

At the next class these sketches were displayed. It was explained that model sets were to be made involving the given subject matter. Strong cardboard sheets about 15 by 20 inches were to be used as bases. "Suppose," said the instructor, "we wanted to make an ordinary model of a circus tent. How could we do

it?" Several methods were suggested. "We might make it of cotton strung on a string." "Put a wooden pole up in the center for a support." "Hang paper flags on little sticks around the edge."

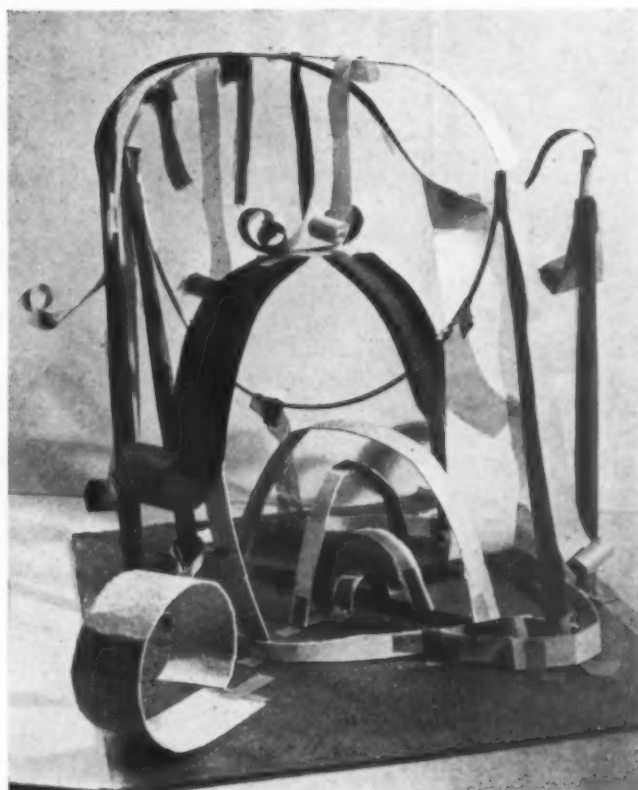
Then it was suggested, "Suppose we want to make a model of only the things that are blown in the wind—what then?" Suggestions for wind-blown objects included tent flaps, ropes, flags. "Make the flags of paper and put each one on top of a separate pole." "How about the tent itself." "It does not blow. Leave it out." "What can you attach the guy ropes to, then?" "The flagpoles, of course."

Then the question of how the wind machines might be used. The instructor suggested that an electric fan could be turned on these. The idea that the machines should be thought of in terms of this action was put forth. It was shown that not only must they be so constructed as to *appear* to advantage in motion but that they should be so constructed that every action would really be practicable.

This somewhat detailed discussion was allowed to go on till a number of practical working methods had been mentioned for all to hear. Then the class was shown the materials available. These were laid out in an orderly and attractive way separated into tools and materials. The necessity of keeping them in such order was stressed as was the necessity of sharing certain tools which were to be used. Some materials were held up and contrasted in terms of texture, strength, color, thickness, etc. Various technical points involving the use of certain choices of materials such as glue, sticky paper, paste, etc., were touched upon. The available materials included heavy cardboard for bases, sticky paper, glue, paste, pulpboard, colored construction paper, dyed paper (patterned), metallic paper, crepe paper, cellophane, celluloid, dowel rod, tongue depressors, meat skewers, thermometer boxes, reed, wire snips, scissors, screws, nails, coping saws, hammers, wire, string, industrial oddments such as cotton spools, wooden spools, celluloid spool covers.

Sheets of paper and pencils were distributed. The children were told that they might start their constructions as soon as they had made quick rough ground plans of the proposed models. These were not to be drawings of the actual units of construction in any sense, but simply diagrams showing the arrangement of such units within the given floor space. It was pointed out that just as one designs and fills the space of an upright painting, one must design within the given space when constructing on a flat base. These diagrams were usually completed in four or five minutes and usually showed a great overplus of working ideas which were easily limited when actual construction began.

At first there was a slight tendency, usually found in the older age levels, to mutilate the available material. Saws were used to cut unsuccessful and unsuitable notches in the ready-made smooth shaped cardboard cones. Wire was twisted into insignificant



figures, flags, streamers, etc., were elaborately cut from heavy, limp, or stiff materials, etc. Wherever such unsuccessful attempts were noted, the team concerned was questioned concerning their use of material and stimulated to suggest improvements. When such attempts were occurring in several places at once they were remarked on to the class as a whole. At the end of the first session, the wind machine was less than half completed. The subject matter chosen included almost no parades, a few circuses, more airports, at least one Indian village, one fountain, and several light beams. At the end of the second session, the wind machines were complete.

All during these classes, the electric fan was used frequently to test the "blowability" of various materials.

By continuous elimination of detail (everything that was actively irrelevant being necessarily discarded), the constructions emerged simply and spaciouly composed. The major weakness in the idea was to be found in the fact that many forms visually representing objects that blow could not possibly do so because of their construction. This deviation in idea was, however, largely compensated for by the fact that all constructions gave a remarkable visual effect of lightness and space. This was due in part to the materials used and was in part expressive of a genuine feeling for the subject on the part of the children. The technically necessary eliminations in the process of construction were also responsible.

The outstanding feature, however, was the variety of use made of the available materials, the restrained selection of this material, and the valid relation in most cases between the subject matter and the material chosen to express it.

WHY?

JOHN L. JENEMANN

Penn Treaty Junior High School, Philadelphia, Pennsylvania



WHAT would you think of your doctor if you went to him for treatment for a cold and he wrote a prescription which turned out to be a salve for eczema? You would say, and rightly, that your doctor had not given any thought to your needs.

True, he used his skill and knowledge to formulate a prescription. He did give you something of medicinal value, but as far as you and your cold were concerned, money and time were wasted.

It seems to me there is the same kind of waste in art education except that it is not hypothetical as in the case of the doctor, but very real. Art teachers use their skill and knowledge to teach lessons. They direct work of artistic value, but as far as the students are concerned, money and time are wasted. One thing is lacking in a good deal of art instruction—*thought*. Do we have a good and sufficient reason for doing what we are doing in our art classes? Do we always ask ourselves why should we teach this particular lesson? Why should we use this method? Do we stop to think why we want our students to grasp certain facts, acquire certain skills, or appreciate certain qualities? If we ask ourselves "Why?" persistently enough, we may find that the only way to justify our course of study is to eliminate and start afresh. It may be that the content is satisfactory if a different method of teaching is adopted.

As a specific case let us consider two groups of illustrations. Group A represents the results of a fifth grade lesson in illustration of the story "Robin Hood" which I unearthed one time. From the papers reproduced here and from the remaining dozen which I still have, the students were obviously copying a picture provided for them. Group B is a collection of fifth grade papers devoted to illustration of the subject Pioneer Life. The pupils in this case were not directed to copy a picture. They reviewed briefly the purpose of an illustration—to tell a story pictorially, and they were told that making an illustration gave them a chance to use their imaginations. They discussed some procedures which would help them to effectively put on paper what they saw in their mind. The students were reminded to place the principal figures or objects large, near the center of the paper first; to surround these with a background of less important details; to contrast the foreground with the background by using dark colors against light. Finally, they discussed the scenes or incidents which they liked best or "saw" clearest to illustrate the subject Pioneer Life.

Now it is obvious that the procedure in Lesson A is much more

direct and less time-consuming than that in Lesson B. Using Lesson A the children get quickly to work and they can be kept busy and quiet. Using Lesson B requires time for discussion. The picture develops through verbal stimulation, and since the pictorial image grows more quickly for some children than for others, varying amounts of time elapse before each child is busy with his brush or crayon. Indeed, some students who lack a rich enough background or who fail to be stimulated very vividly may need individual assistance before they visualize a scene clearly enough to set it down on paper.

This need for individual assistance throughout the art period is another characteristic differentiating Lesson B from Lesson A. Since each child is developing his own idea, he encounters problems which may not occur for his classmates. This boy has trouble with a kneeling figure. This girl needs to know how to draw a horse. Someone else has difficulty with trees or rocks or water. In short, Lesson B necessitates much more physical work on the part of the teacher, not to mention a larger fund of knowledge and greater skill. Do the results from this approach justify the extra time and effort required?

Let us see. What are we striving to achieve in an illustration lesson? To develop skill in the use of a medium, to develop imagination, to clarify a child's conceptions and indirectly to improve his powers of observation and memory, and to give him the joy of creation are some commonly accepted objectives. The Robin Hood illustrations fail to achieve these aims. Attention is concentrated on developing skill and the improvement of the powers of observation in the same narrow manner that reading measurements with a ruler would do. This type work is a drawing lesson in the worst sense of the word and should not be enhanced with the title "Illustration."

And herein lies the rub. Some art teachers are doing one thing while believing they are doing something else. It would not be such a woeful misuse of children's time if the teacher who directed Lesson A had had in mind helping his students to see accurately and to record in crayon a reasonable facsimile of a master drawing. This teacher does not ask himself, "Why should children be taught to copy drawings?" because the answers, "It keeps the students quiet and busy. It develops skill in the use of a tool. It helps them to judge shapes and sizes," are not in themselves very superior objectives for a supposedly educational project.

Besides, this teacher knows some very fine-sounding objectives for an illustration lesson which he heard about in a college course in education. He, therefore, assumes he is teaching such a project, all the while having children copy a picture, so that he may ask himself, "Why teach illustration?" Now he hears the more welcome phrases in reply—"develops imagination, clarifies conceptions, gives joy of creation." Is this, or is it not, a case of applying the eczema salve when the patient is suffering with a cold?

All this is not to be construed as a diatribe against copying. There are benefits to be derived from drawing or painting lessons wherein exact reproduction is the aim. This type lesson has its place. For instance, I have known classes which were so large that it was impossible to give individual assistance or classes so unruly that keeping the students quiet and busy was of the utmost importance. There are art values, too. If skill in the use of a medium or in draughtsmanship or if specific information is the prime consideration, then working from a model is probably the way to achieve it. When the student has a need for such skill, lessons designed to help him acquire it are good and sufficient reason for having him reproduce what he sees.

The danger to guard against is twofold. First, to avoid making technical skill the end of art education rather than the means of achieving the larger ends. Think of it in terms of another school subject. What does it profit a man to know all the rules of punctuation if he never writes a letter or reads a newspaper? Secondly, to believe that we are achieving some broader, more valuable objectives when we are doing something of a much more limited nature. It is easy to fall into this trap, as we have already seen, by not persistently thinking through why certain activities go on in our classrooms. In other words we cannot say, "Here are some fine objectives for students in art classes. I subscribe to them. Here are some easy, pleasant methods for conducting art classes. By employing these methods I will be teaching art classes and the students by the mere fact that they are in these classes will, therefore, positively achieve these objectives."

No, we cannot say that and be reasonable and successful in our teaching. We must analyze and consider step by step either from the objective to the activity or in the opposite order, but in neither case must we overlook what happens to the student. The mere fact that a piece of art work results from the activity is not proof that the objective was gained. Will painting an axial balance design in a related color harmony have any effect toward making Mary a more tastefully dressed young lady? Will painting a border design in a split-complementary color harmony help John to be a happier, more skillful mechanic?

Asking ourselves "Why?" more consistently should result in some time-honored classroom projects disappearing into the limbo of nice but useless things. The incessant demand for decorations which never decorate anything—axial balance designs, occult balance designs, central balance designs; the page on page of lettering which never develops into delivering a necessary or useful message; the color charts and harmonies which fail to make our homes more attractive; the sketching and painting which never tempt the child grown adult to while away an evening with brush or crayon; all these may be superseded by art lessons which have more direct and demonstrable value to children as children and as future adults.

Junior high school boys and girls join eagerly in discussions of how color harmonies can be of use in selecting the clothes they wear. Boys and girls of this age take an interest in planning a room, in applying the rules of balance, unity, and interest to the arrangement of furniture or the selection of color schemes. They are interested too in knowing something about their heritage in the field of architecture. A surprising number of children have brought in sketches they made at home after a drawing lesson whose purpose was given as an aid to developing a hobby.

This thoughtful attitude in planning work on the part of us, the teachers, is a big step in the right direction, but it is not enough. We must tell the students why they are doing certain things. It would be foolhardy to expect a man to drive his car to a certain city if we neglected to tell him the name or location of that place. We have been assuming too long that children by some mystic inspiration know the purpose of their art classes is the production



of design or illustrations, of posters or sketches, of paintings or drawings. All the while, art educators are saying, "Yes, the production of these things is part of the purpose, but very often not the important part." We are saying that skills, knowledge, appreciations, ability to judge, compare and evaluate, habits of neatness, orderliness and accuracy, imaginative and creative powers, joy, pleasure, and self-realization are the vital results of school art work.

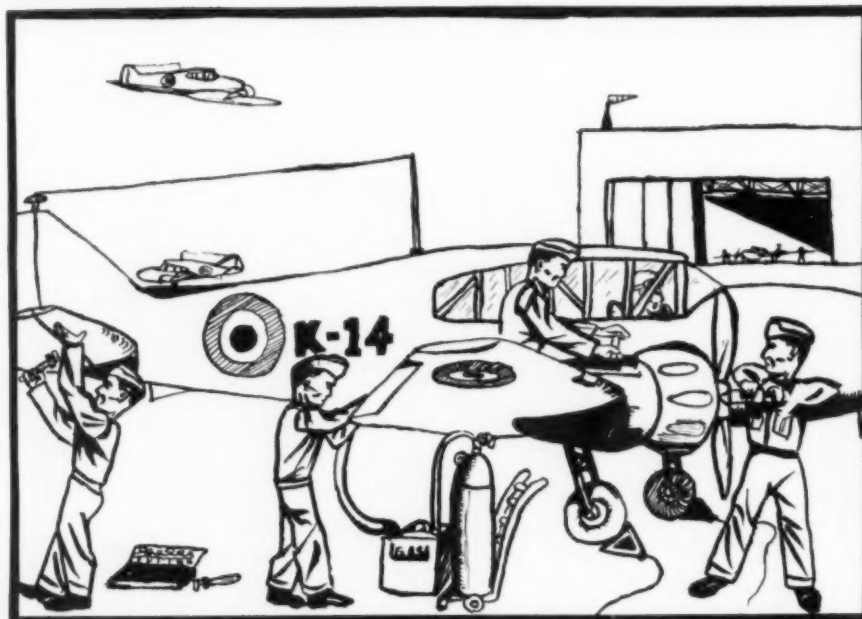
Certainly no school administration would be so foolhardy as to curtail any activity which brings these riches to the curriculum. It is only reasonable, though, to expect that the art course is viewed with a baleful eye in times of financial stress when its worth is evaluated only in terms of pictures, posters, or designs. How can we expect the school board members or parents or administrators to see beyond these externals if the children with whom we deal daily and who are supposedly gaining so much from their art classes are not aware of anything beyond the paint-daubed paper on their board?

We would, therefore, be wise to make it an important part of our teaching methods to explain what it is the children are going to seek in joining in a particular art experience. It is not enough to explain what we are going to do and how to do it, but also why. By so doing we are not only increasing the possibility of the children's achieving the intangible but vital objectives, but also we are insuring that we have thought out beforehand the purpose of teaching this particular lesson to this particular group of children. We will have selected the subject matter and the method with a great deal of care because now not only we, but also our students, will be critically watching to see if we are wasting their time or promoting their growth.

When the art teachers in the classroom add this one priceless ingredient—thought—to their work, then will art education begin to approach in practice the stature it now so clearly possesses in theory. Let us more often ask why we are teaching a particular lesson. Let us plan work which answers the question soundly and satisfyingly. Let us tell the children why. Possibly then, art instruction may bear fruit long after the exhibition we so proudly hung is but a forgotten memory.

NOTHING TO PAINT

ANNORA BROWN, Teacher
Macleod, Alberta, Canada



Ground Crew checking airplane, by Neil Boyle, Age 11



Indian, by Mary McNeil, Age 12

Teachers of Art felt that at last they had found someone who could share their complaints. "It is all very well for the Program of Studies to say 'Let the children paint from Nature.' The people who wrote that course didn't know about this place. How can I take children out to sketch when there is nothing to see but prairie and old barns?

And how can I teach them to love beauty when there is no beauty?"

With the enthusiasm of Art School still clinging about me, I went out and painted the sky and the roadside, fields, and wild flowers. I became entranced with the peculiar high, powerful, radiating light of the prairie and the transparent atmosphere. I hunted for "home grown" motifs for batiks and other designs.

At almost the same time another resident of the town, Mrs. Margaret Somervill McDonald, conceived the idea of establishing a definite Western trend in embroidery. Before long the town boasted a thriving branch of the Canadian Handicraft Guild—an organization hitherto belonging to the larger cities. This group of thirty women devoted itself to the working of typically Western patterns. While Mrs. McDonald was busy preaching the gospel of beauty, I was going about with eyes and pencil alert to find what motifs belonged honestly to us.

When we saw women busily embroidering windmills, our minds asked, "Why windmills instead of elevators, which are to our country what the windmills are to Holland?" So the women of the Handicraft Guild embroidered elevators instead of windmills. (How the sceptics laughed and how many sly digs we got—at first!) Instead of Chinese, Japanese, and Mexican figures they embroidered Mounted Police, Indians, and cowboys. For trees they substituted barbed-wire fences and wheat fields. Of wild flowers and birds there was a superabundance. Before very long the one group was enlarged to three—all interested in the use of local motifs. And the embroideries they produced were being exhibited and discussed across Canada.

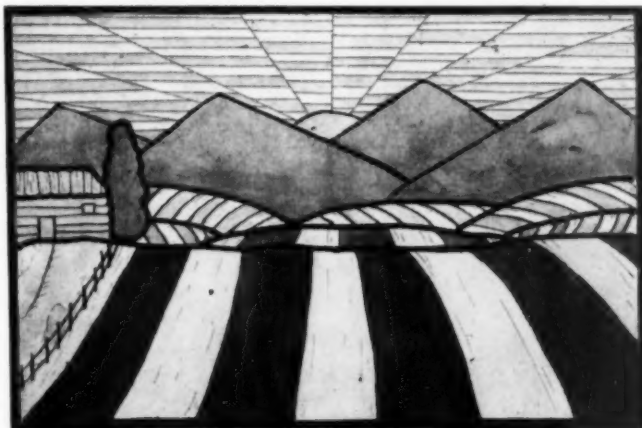
WHAT a queer title," you are thinking, "for an article on Children's Art." And perhaps I should apologize for using it. You may be one of those people who have never said, "There is nothing here to paint." You may be one of those fortunate people who live in a place where there is obviously something to paint anywhere. But the fact remains that there are many people who complain that, if they only lived somewhere else or had the opportunities that others have, they could really do something big in art.

This is the story of a town of less than two thousand inhabitants, where there was "Nothing to paint," which "found itself" artistically; and incidentally, worked with the larger cities in the founding of a typically Canadian handicraft.

"Whatever will you find to paint here?" my friends asked on my arrival in this prairie town. Their tones dripped pity. Indeed, on the face of it, there seemed to be reason for their exclamations; for I, direct from the inspiration of Art School, found myself plunked down, with little hope of escape, in a small town of Western Canada.

What *would* I find to paint? Trees? No. Gardens? No. Mountains? Thatched cottages? Windmills? Ships? No and no. There was nothing here that anyone had ever painted before. I might go through all the galleries of Europe and eastern America and find not one picture that would make me think of home. Pine trees, perhaps I could paint—and wind-blown lakes such as the Group of Seven had discovered in Eastern Canada? Again, no. There are no pine trees—no great lakes. "It is too bad," my friends sighed. "After all your training."

The children were not neglected either. It is natural for the art teacher to turn to children for the acceptance of a new idea. Where the adults strove desperately and self-consciously to see their world with unclouded eyes, the children accepted it without question. They lifted inspiration from their work-a-day world which the adults had passed over. Farmers hauling wheat to market, feeding cattle, cutting grain; Indians, trappers, colorful local figures of history and legend, outlaws; rows of telephone poles, ploughed fields, strip farming (wheat planted in strips to prevent the wind from blowing the top soil from the summer fallow).



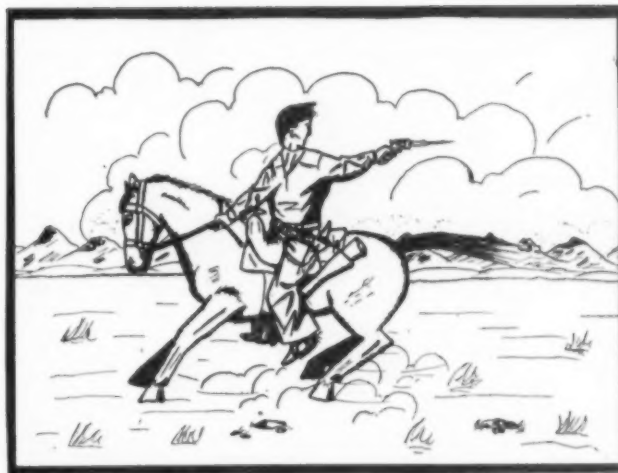
Strip Farming, by Irene Pinder, Age 11



Farmer Hauling Wheat, by Ken Grier, Age 10

Of course, with the war, things have changed somewhat. The embroiderers are plying their needles on shirts, nightgowns, pillow cases, and other practical things for the Red Cross. And the children—well, here is their story.

Airports were established near the town; and in the children's art, planes crowded the skies, while on the ground men rushed about filling oil tanks and checking parts. The first autumn after the arrival of the airports I planned an autumn problem. After the time-honored method, I introduced the idea of an autumn composition with golden leaves and ripened fields and all the associations of the close of summer. "But it is your picture," I impressed upon them. "I want you to paint what autumn means to you."



Outlaw, by Neil Boyle, Age 11

"Can we do airplanes?" one boy asked eagerly.

On hearing my assent, the entire class of forty-two set to work with a will and produced forty-six drawings of airplanes swooping perilously near to busy elevators or flying low over fields filled with stocks or roadsides lined with wheat-laden trucks.

We all learned that art is not something entailed by a past generation for a future generation. We learned that even local art can change from day to day; that the cowboy, the Indian, the Mounted Police, had been replaced, for the time being at least, by airplanes, airmen, and men in kahki. In short, we had seen that art, even in conventional autumn problems, is happy, active "here and now." And, incidentally, the children had learned more about the technique of composition, design, and color than their parents had learned in many years of painting autumn leaves.

During the past ten years the town has progressed from a place with inferiority complexes about the artistic quality of its surroundings to a place which is serenely conscious that it has a spot on the artistic map of Canada. No one asks me now, "What is there to paint?" Instead they come with offerings. Mrs. A. says, "Why don't you paint a telephone pole against a windy sky?" And Mrs. B. leans confidentially across her cup of tea to ask, "Why don't you do a picture of a huge tumble-weed rolling over the prairie. I was watching one the other day and thinking how really beautiful it is if we could only see it." Recently I did a commercial design of an elevator, water tower, prairie town sky line—with airplanes, of course. One of our fervent rug makers said, a gleam in her eye, "I just thought when I saw it what a beautiful rug design it would make."

In such small ways we count our progress and wonder what will happen after the war is over and this generation. For now we are all, adults and children alike, overjoyed to find that our country—our treeless, whipless, windmill-less country—is as rich in artistic motifs as any place in the world. Because a few people had vision and faith, this *unpaintable* spot on the earth's surface has achieved a reputation across Canada as the place where a distinctly Western type of design and craft originated.

CREATIVE ILLUSTRATIVE DRAWING



ELISE REID BOYLSTON
Art Supervisor
Atlanta, Georgia

First Grade Children of
Howell School, Atlanta, Georgia
Mrs. Frances Harding, Teacher



DEMONSTRATION of creative illustrative drawing was given by the Clark Howell School in Atlanta in April. The following quotation was appropriately chosen by the school as the introduction to the attractive and colorful booklet on Child Art which was given each guest on arrival:

"The ability to create and appreciate loveliness is given to all; and in the whole realm of art there is nothing more refreshing than the pure unsophisticated expression of children."—R. R. Tomlinson

While a group of children from the first and second grades and the kindergarten expressed themselves through various media—chalk, paints, etc., on easels placed around the auditorium, instructive talks were being given by the teachers. The children, entirely oblivious of the audience, went about their work, drawing as they pleased, and producing remarkably creditable results.

The talks by the teachers were illustrated by examples which the children had produced in their regular work. Different steps, from the first scribbles through symbolic to realistic drawings, were shown and explained.

The Art Gallery in the First Grade showed many

phases of art from portraits drawn on newspaper to a realistic looking giraffe, for the drawing of which a ladder was essential.

The Rabbit Room with rabbits of all shapes, sizes, colors, and materials was most interesting; the Gift Shop displayed stuffed rabbits and Easter bonnets. In other rooms there were Signs of Spring on the Farm; pictures illustrating a wide range of stories; friezes depicting jungle life; the story of Sonny Elephant; Mexico; transportation in America from the Pony Express to airplanes; American inventions; dogs of every description; the Chinese exhibit—living art shown by two little Chinese sisters in real Chinese costume; an informative frieze showing how American Resources Can Defeat the Axis; etc. All the illustrations were outgrowths of the things the children were studying and in which they were interested. Their minds were saturated and they were enthusiastic in expression.

It would be impossible to describe or evaluate the many phases of art on display in classrooms, halls, and auditorium. A wealth of thought, richness of ideas, and untold growth on the part of the pupils, inspired and guided by their teachers, were evidenced. But above all, there was shown a real growth in working and living together for the good of all.

This, truly, was the purpose of art fulfilled!



LET'S DO AN ILLUSTRATION....

WESLEY F. IRWIN

Instructor of Arts and
Craft, Western Canada
High School, Calgary,
Alberta, Canada



Students like to work with large brushes at the big easel. Dry color paints are used on cream manila paper or newsprint

TODAY," proposes the teacher, "let us begin some illustrations. Who of you can suggest what an illustration would be like?"

"Like a landscape?"

"Not exactly, though in some ways, perhaps. How would an illustration differ from a landscape?"

"It would have people."

"That's true."

"There would be something going on, while in a landscape you might have just trees and sand and so on."

"Yes, Jack, that's right. Our illustrations will have people, perhaps lots of them. Maybe animals, too. And it will show an incident taking place. For instance, we might illustrate a circus. What are some other things we might try?"

"A fair? I was at one last summer."

"An Eskimo village. I've been reading about them."

"Those are good suggestions. We could illustrate a newspaper clipping about war in the desert or the torpedoing of a ship. Or we might illustrate stories, or incidents from history or literature."

"Here in Alberta," continues the teacher, "ranch life, farm scenes, skiing, skating parties are popular subjects. And of course the war theme may be chosen by many of you boys."

"But," protests Margaret, "I can't draw well enough. I know I couldn't draw people at all."

"Oh, yes, you can draw them well enough. You can make them look a little bit like people anyway. As a matter of fact, I won't expect a very good drawing. Just do your best and make your pictures as interesting as possible. Good drawing is important, but let's not worry about it right now."

At this point expressions of relief, or perhaps of disbelief will be seen on the young faces. It may take several weeks to break down the fear many students (especially older ones) have at the thought of doing an original illustration, a fear that it won't be "good" enough, that is, professional enough, when completed.

"Now, then," resumes the teacher, "let's suppose we've decided to illustrate a fair. I think you have all seen one. What are the things about a fair which we should try to show in our picture?"

"Race horses?"

"Yes, there would be horses, but that's not just what I mean. What are the qualities or spirit of a fair?"

"Lots of color."

"Right, and gaudy color at that. Any others?"

"Excitement and confusion."

"Happiness."

"Noise and ballyhoo."

"Very good. Now, another thing. We couldn't illustrate the whole fair, could we? So we'll have to select one part of it for our center of interest. What are some of the things to choose from?"

Many suggestions are made, such as the midway, the commercial exhibits, the rides, the hot-dogs stands, the chuck-wagon races.

By now interest will be quite lively and so right now is the time to start actual work with paint and paper. The teacher may be tempted to discuss such topics as form, composition, color, tone, perspective, and figure drawing with the class, but must not yield to the impulse. These will be introduced casually and incidentally during production of work. You wouldn't "teach" a boy to swim, then take him to the water. You would get into the water with him and coach him a little (not too much—he's only a beginner, you

know) while he splashes and sputters, quite inefficiently at first.

Now the class is at work. Some of them are afraid to start at first, or glance fearfully about to see if their work is going to be condemned or ridiculed.

It is wise to hold up for criticism one of the earliest pieces completed, preferably not one of outstanding quality and, without being insincere, try to find points worth praising.

"Class, look at Jack's picture of a ranch rodeo. I think he must know quite a lot about ranches. See, he has the corral fences, the cowboys, horses, foothills, ranch house and stables all done quite realistically. And this bucking horse looks like a bad one. I doubt if the rider can stay on him much longer. Now, see if all of you can do as well."

"Oh, is that the kind of stuff he wants!" I have heard one boy whisper to his neighbor. "Well, I can do as well as that." Perhaps the teacher really meant it when he said he didn't expect correct drawing!

Correct drawing! How futile to expect it from any but the most experienced draughtsman. It is an objective to be aimed at and the teacher's standards should be high. But it is an objective that cannot be reached or even approached by any amount of instruction, but only by experience in doing work, lots of enthusiastic work through the years.

An illustration is not necessarily "wrong" or poor because the buildings are out of perspective, certainly not if it is a child's work. The people in it may look like animated scarecrows or wooden dolls, but the result may be vital and exciting. At any rate it is the best Bill can do at this stage in his life and you can't do a great deal about it. He will progress if he's interested. What he needs more than teaching are encouragement, inspiration and the facilities for working. Day by day he becomes more observant. He notices for the first time how a hydrant is constructed because he needs one in that fire scene he was doing this morning. He notices people, how they walk or run, how an old person differs in appearance from a young one. He sees the work of other students and gets helpful suggestions from the teacher. So he progresses.

Bill brings up his latest picture, "The Fire," a city block in a sea of flame. It's a pretty crude thing because Bill's talents run to other interests than art, but it is an earnest and enthusiastic attempt. For Bill, at least, it's quite a success and the teacher says so.

"This is fine, Bill. Quite a fire! Have you seen a fire like this?"

"Well, just a little one once, but I made this one up. The people are pretty terrible aren't they?"

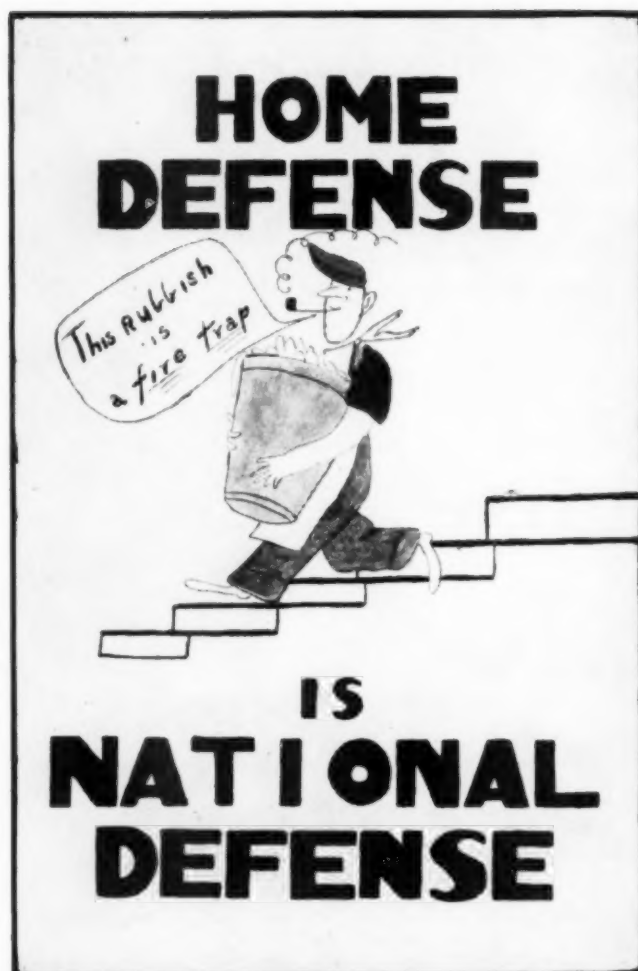
"No, I wouldn't say that. They're not true to life, I suppose, but that doesn't matter very much. The important thing is that it looks like a crowd of people. And they look excited, some running, some pointing excitedly, some shouting. But here is one thing I want to suggest, Bill. You've got all your red color on the left half of the picture. What do you think about that?"

"I guess it makes it sort of unbalanced. Suppose I move the red fire truck over here to the right. Would that help?"

"A good suggestion. It's important to distribute your colors, tones, and shapes throughout the picture to create balance, and also a sort of rhythm or movement."

Thus Bill has learned something about composition but in relation to something he has done, not as unrelated bit of theory.

Art can be a lot of fun, and illustration is one of your year's most interesting projects.



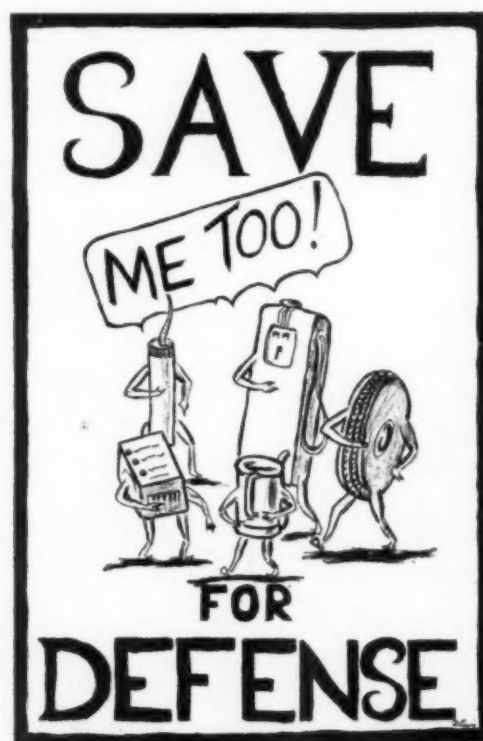
OUR PART in National ★ Defense ★

EDNA MCFARLAND

Art Instructor of
Sutter Creek High and
Elementary Schools

This year we unconsciously
entered into the National Defense
atmosphere.

When we took up lettering
National Defense slogans pre-
dominated. Then the students
asked if they might add pictures
to their posters. Each depicted
the service that he himself could
render. We had over eighty
posters at the grammar school
and sixty at the high school.
This accounts partially for the
wide sale of stamps and bonds
at both schools.



The posters were displayed in the hallways. At "Open House" during Education Week all the posters were exhibited in the Auditorium. The Emblem over the "Defense Posters" was made by an eighth grade boy. It was six feet long and three feet wide.

The grammar school students used paint for the first time on the posters. Preceding this they used crayolas and water color.

SAVE



SCRAP METAL



KITCHEN FAT

Robert Kenna
Margaret Lee Blum

SAVE



PAPER



FOOD

Robert Kenna
Margaret Lee Blum

Third Grade makes posters, too!
Abbot School, Albert Lea,
Minnesota
Teacher, Myrtle C. Sanders

Note: The dresses and trousers
are cut from pieces of gingham
cloth. Children enjoy using new
materials



SAVE FOR VICTORY



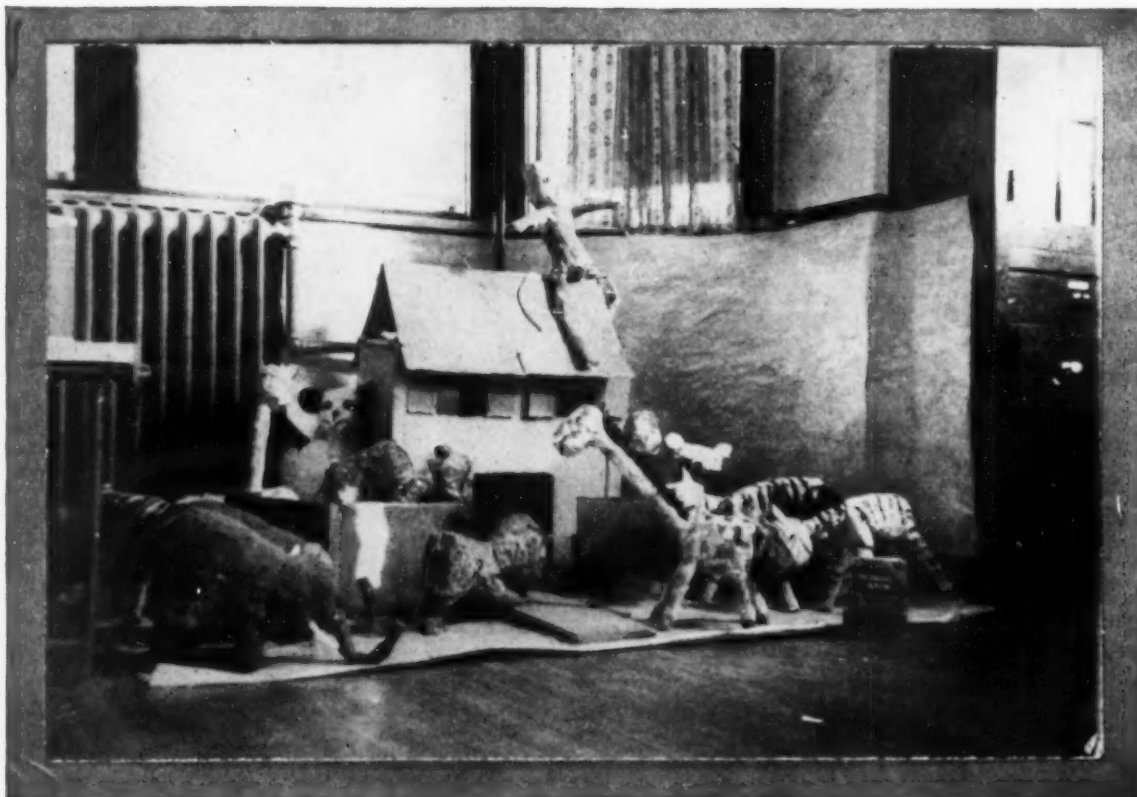


NOAH'S



ARK

GRETCHEN MADER, Teacher
LOUISE DRUM, Art Supervisor
Roosevelt School, La Crosse, Wisconsin



OUR two kindergartens were to have the same type of work so the younger group made a Noah's Ark, the animals being made the same as the dolls.

MATERIALS

Large and small paper sacks with torn newspaper stuffing used for bodies and heads. Toilet paper rolls were used as legs for the elephants and hippopotamus. Paper towel rolls for necks of giraffes and the rest of the animals had tightly rolled newspaper for legs, trunks, and tails. Other materials necessary were tape, string, paper toweling, and thick paste and water solution.

PROCESS

The children rolled papers for legs and tails, stuffed paper sacks and then the teacher fastened various parts together with heavy string. This time the legs had to be sewed to the body with string to assure firmness.

We then proceeded, as with the dolls, by placing layers of paper towels soaked in paste solution upon

the bodies. Several layers were necessary and after these were thoroughly dry, we painted. The children were left pretty much alone while painting. A colored picture of the animal was set up and they were encouraged to make theirs resemble it.

Ears of construction paper were taped on, manes were fringed crepe paper, some tails were rope. This completed the animals.

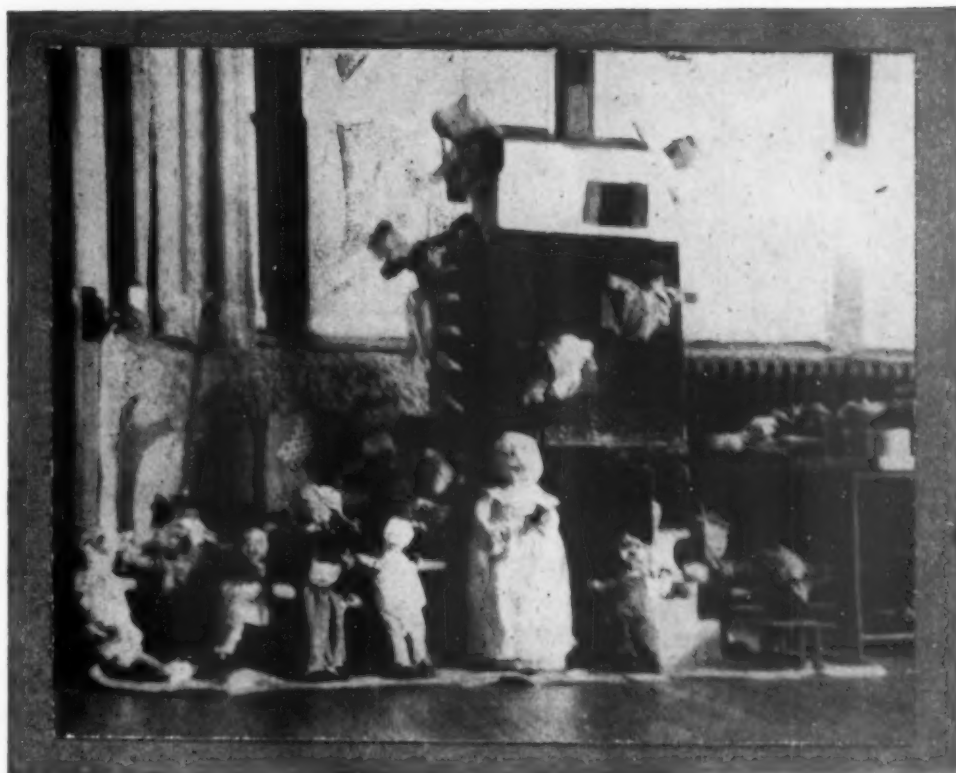
Our Noah's Ark was made of cardboard boxes and painted bright yellow and red with green shutters. Our background was blue painted to look stormy.

Both of these projects were very worth while. Our music, language, and art profited. Having other children and adults admire our work was ample payment for all our efforts.



THE OLD WOMAN in the SHOE

GRETCHEN MADER,
Teacher
Roosevelt School
La Crosse, Wisconsin
LOUISE DRUM,
Art Supervisor



WE HAD been learning nursery rhymes, and nursery rhyme songs followed. One in particular interested the children very much, *The Old Woman Who Lived in a Shoe*. After a discussion as to how the old woman and her children lived, we decided it would be fun to make a shoe house and children for it. Each child decided he would make himself as one of the children. We illustrated shoe houses, drew pictures of children, and then gathered the materials.

MATERIALS

Newspapers, paper toweling, yarn, paper bags, small size and some large, and cloth for the clothing. Old paper towel boxes were furnished by the janitor; paints and paste we had.

PROCESS

First step was to tear newspapers and stuff paper sacks for the head. These were tied shut.

Next we rolled newspaper very tightly into 12-inch rolls and at least one inch in thickness. These were used for arms and legs. We used only three rolls.

The following step was the responsibility of the teacher because it involved tying all parts together firmly. A stiff fold of newspaper about 12 inches by 4 inches was used for the body.

Arms and legs were held inside with tape. Then

the head was tied on to the body with string which was also tied firmly between the legs and around the middle to assure a substantial base.

The children could continue themselves from here on. A thick solution of school paste and water was made and long strips of paper towel were soaked and wound upon the various parts of the body. Many thicknesses were put on. While the legs were still wet, we bent up the feet. This took several days to dry.

Painting followed by using a mixture we called "skin color." Children looked into a mirror to match their own features.

Sewing was the next problem. We made dresses or suits and shirts. Stockings of old ones cut down and shoes of oilcloth.

Hair was a problem but we finally found crepe paper was quite successful. This was cut very fine and could be pasted on the head. Each child had curls, straight hair, braids, and so to match his own hair style.

The old woman was a job allotted to several girls who had finished their own.

The boys cut windows, painted and made the large shoe.

Grass, sky, trees painted on wrapping paper, arrangement of dolls, clothesline and stairway finished a very successful five weeks' project.

ART FOR CHILDREN

DOROTHY HENZELL WILLIS
Edmonton, Alberta, Canada



IT IS a delight to visit the Edmonton Museum of Art on a cold morning in Winter when the temperature is probably touching thirty below zero. The cold never dampens the spirits of the one hundred or more children that we can really handle comfortably, the classes get under way with enthusiasm and gaiety. Here we have no problems in discipline, which seems to surprise some people who are not acquainted with the new way to teach creative art. When a child is doing the thing he wants most to do he is happy and not interested in causing a disturbance.

Our group is held in the local Art Gallery which is not very large. The children sit at trellis tables and use fold-up chairs; if there are not enough chairs they sit on the floor. The subject they choose to paint, draw, or model is usually their own, that is it isn't set for them by the director, Miss Bowman. Sometimes the whole group is called together in one room and slides are shown before the different groups begin to work. Pictures of Indian life, early settlers and their customs, natural history, and all kinds of historical subjects are shown. These act as suggestions for the children to follow if they wish and if they have no ideas of their own, which is not very often, but it is never forced upon them.

Our Gallery has never had much money so our equipment is of the simple sort. Manila and sugar paper in large sheets are used; crayons for the younger children; they may use paints if there are enough brushes to go around. Boys and girls are encouraged to use paint and to use it in a broad manner often not drawing the subject in at all with pencil. We feel that the finest bits of creative work are done in this manner, quite freely and with little effort on the part of the artist. Subjects vary from the most fantastic to the very realistic. In Winter we have snow, skating, skiing and tobogganing scenes combined with all the other subjects dear to the heart of all children everywhere and I think if all the children of all Lands put all their art together it would, except for the differences in climate, be of much the same subjects. One young man has been doing, for several years, a set of very interesting historical costume subjects, in fine color and designs. A very young boy delights in bird studies and does them year in and out. We have children from six to fifteen years old and they keep coming back year after year till they are too old to attend. I should like to see a class of this kind conducted for those over fifteen. Too often our best creative students drift away from this work. I know they have attained something that they can never lose in the years they have been with us, this they can never lose but I should like them to have the chance to develop their talent in exactly the same way in which they started. Too often after leaving us they get formal teaching which ruins them completely for creative work.

For several years I have had charge of the clay modeling. We have a great deal of fun and use a lot of clay. The results vary a great deal. I am not a teacher, that is I have never taught anything in an orthodox manner. All I ever tell the children is that now they



are working with clay they must remember it is a solid substance and to treat it as such. They seem to understand without further word from me. I do show them the tools and the best way to handle the clay, which is of course wet. I find that the least suggestion is often enough to set almost any child imagination working. Sometimes a child just sits aimlessly rolling his clay, not getting anywhere at all. Then I say "Haven't you any inspiration today? Never mind, we can't have it every time. Next week I'm sure you will find a way to express yourself." I have found that this little encouragement often brings forth results at once, we don't have to wait until next week. I often tell my friends a little story about one small boy of six. I had made the above remark to an older child. The small boy was very intent on his work but listening. He looked up at me with large solemn eyes, never stopping in his work, and said, "I have inspiration, haven't I Miss Gillies?" (my name is Willis). He certainly had inspiration.

Our classes are under the auspices of the Carnegie Grant which makes it possible for us to carry on. Mrs. David Bowman is curator of the Gallery and her daughter, Miss Miriam Bowman, is director of the Art Classes. These two people have put forth untold effort to make the classes a success. They have had the Art classes going for at least eight years. The children come from all walks in life and I think we have all nationalities represented. Two children who their teachers think are particularly gifted, come from each Public School in the city, free of charge. Members of the museum may also send their children without charge. Some people are very glad to join the Gallery so that their children may come to the art classes. Everyone who visits the Gallery on a Saturday morning or attends the Exhibition at the end of the year, is impressed with the work that is being done. We haven't much money. We haven't much room but we have a great deal of creative expression and we hope to keep on being able to bring it forth in our Saturday morning classes for children.

A TRIP to the LAND of COTTON via ART

ETHEL HUNSAKER, Art Instructor, Monroe School, Omaha, Nebraska



THIS frieze is an original composition made on strips of wrapping paper held together on the back by gummed tape. It measures six feet by twenty-five feet, filling the back of the art room. Its size meant that these tiny children, nine and ten years old, had to stand on chairs and desks and then stretch to reach the very top. It is painted in vivid tones of show card paint so that one feels the force of the story it tells as he enters the room.

Needless to say that there were many things to learn before the actual frieze was begun, especially since this was their first art with a special teacher, their first experience in original planning. I mention this fact because so many feel that a frieze is an impossible thing with small children. I think this proves that one can do fine work with young, even inexperienced children, if you know how to arouse interest in the subject; how to get the children to feel the responsibility of learning the necessary information before they start to draw; in fact be brimful and running over and have clear and decided mental pictures of the things to be portrayed and eager to find more; how to foresee the needs and problems to be met and plan everything carefully beforehand with the children, so skillfully that they feel the plans to be theirs, not yours. This can be accomplished through questions, suggestions, hints—never through dictation. In other words, lead the children to think, to see, to feel their subject—then, and only then, do they have something to put on paper.

This was accomplished by using several periods for discussion and research before each selected his one idea to produce on nine by twelve paper in crayon. Much was read, many pictures studied, we had a branch of real cotton, we talked to people who had been "in the land of cotton," since we could not all go there ourselves.

Then we decided how to make a good picture—that is, proper relationships of size and placing on the paper for distance. We went to the window and studied the scene before us and figured out the answers. We saw that things in the distance became smaller, dimmer, and closer and so had their first lesson in perspective; we discovered that to see things clearly there must be strong contrast of color; we learned that a picture to be valuable must have one important thing in it an only enough besides to emphasize its story—in other words through size, placement, and color. Simplicity, as the keynote of all good art, was emphasized constantly.

Now we put away all reference material and began to play a game of make-believe on paper, each portraying a person at work on a cotton plantation, no two people selecting the same problem. We stopped often to look at each others' work and offer suggestions for improvement.

When these were finished, we put them into book form for reference. The two people who had illustrated a cotton field best were asked to lay out the field on the frieze. They discovered that they had to climb up and down many times to know what things looked like. We had tried to learn to criticize things from a

distance, but if they hadn't before they were forced to now for after once viewing it from the front of the room, they saw how valuable the help was—their mistakes simply jumped at them.

Next the sixteen people who had been most successful in figure work came to enlarge them. We talked over the fact that now it was no longer an individual matter but one of cooperation, and that everything done was for the good of the frieze as a whole, not for the glory of one person. We learned that to make the picture "hang together" people should face toward the center as a whole. The study of balance, of design, and of color was a new and interesting problem to solve.

Later all the rest of the class of thirty-seven interested little people came, ten or twelve at a time, to put in their figures, each deciding upon the size desired to portray the feeling of distance and the place in the picture where it could lend the most interest to the thing as a whole.

And soon we were painting for the first time in our lives. What a thrill! We learned how to mix paint to the proper consistency, how to brush it on, and again how to stand back and survey an individual's work as a part of the whole and often to make changes when errors were discovered. Then when the work was finished, to properly clean the brushes and put away work materials. As before, each did the part he excelled in and had a great feeling of pride in knowing he was essential to the success of this new experience.

Remember, please, every child of the class helped both in the drawing and painting of the frieze. One part was as important to them as another. No child said and, I'm sure, did not think "I have done more than you" or "My work is better than yours." To them each part seemed to demand a particular and an equal skill. Their pride and pleasure in their results were unlimited when at last they stood back and surveyed their finished work.

Art a frill? No, a thousand times, no! Where else can you teach so effectively, so interestingly, so thoroughly, so much? Will they ever forget this experience? I doubt it. Besides emphasizing their social studies problem "Cotton," they learned much of value in art. All? No, I think the finest things learned were, perhaps, in citizenship-cooperation, courtesy, group work, responsibility, independence, self-discipline, originality, appreciation of the work of others, and humble attitude toward one's own handiwork yet eager to do all that he or she could do well. Is not this the purpose of education? Is not this democracy? Is not this Americanism?

NOTE: Teachers, do not think you need a lot of time for this. I had these people once a week for forty minutes until the last two weeks of school, then their home room teacher allowed them to come in as they finished their regular work and it was then we started the actual frieze. But remember, I was instructing another class while they were there. Except for a moment now and then they had to work by themselves—getting their questions settled before and after school. The secret of the success of anything is the child's thorough understanding of his problem before he starts.

MORE PUPPET HEADS

Easy for Little Folks to Make

GERTRUDE UNTHANK
McCaskill Training School
State Teachers College
Superior, Wisconsin



THESE puppet heads require only the simplest of materials for their construction. Four paper towels, some paste, rubber bands or pieces of thread or string will suffice.

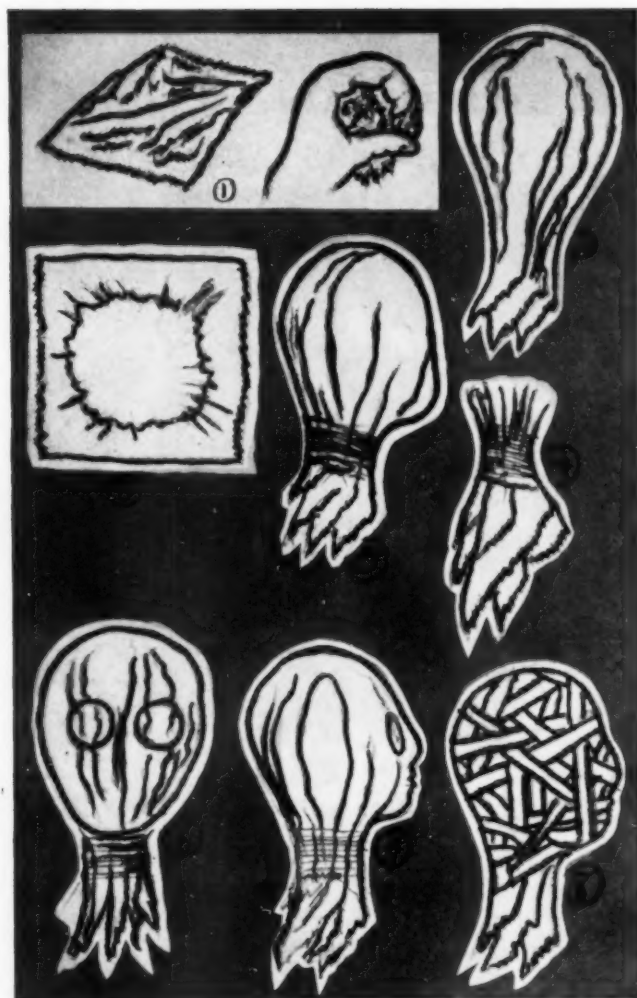
Proceed as follows: Crumple each towel gently, one at a time, alternately crumpling and smoothing, until each is soft and pliable as a wad of cotton. Crumple two of the towels, one within the other, into a firm ball. Spread the third towel gently and evenly over this ball, bringing the four corners and edges down into a firm "neck" beneath the ball and bind firmly with thread, string, or elastic band.

Shape the fourth towel over the ball as was done with the third towel, bringing the four corners and edges down as before, gently smoothing it down and squeezing it in to fit snugly around the neck. Remove this fourth towel, open it out upon a flat surface and spread paste quickly and evenly over the entire central surface, extending the paste into the wrinkles formed when the towel was fitted snugly over the "head" and "neck." A wad of toweling may be used as a paste spreader.

Now place the top of the "head" in the center of this towel and bring corners and edges up and around the "neck" as before, rubbing gently and pressing smoothly into place, *taking care not to tear the towel during the process*. Crush the "neck" wrinkles in closely as before, wrap and tie firmly. Study the "head" to see which way to press and shape this "head" in order to give it a chin and put the neck in the proper position with relation to the chin and head. This pressing and squeezing must be gently done lest the paper toweling covering be torn. Hold the head between the hands with the chin center front and press the thumbs gently but firmly into the "head" half way between the chin and top of the head to form the eye sockets. Shape the nose between the eye sockets and the mouth just below the nose. Examine the head carefully to see if the chin, eyes, nose, and mouth, are satisfactorily placed and sufficiently expressive, then put the heads aside to dry.

Later a smooth surface may be obtained by cutting sand-colored paper crosswise into half-inch strips of six or eight inches in length, and swathing the head by applying the strips like bandages in the following manner:

With a stiff brush, apply paste in a wide band across the head, stretch smooth about an inch of one end of a strip of the crepe paper along the band of paste and smooth it down carefully with



brush and paste, being careful that the edges are stretched and pasted down evenly and flatly. (The crepe paper stretches to two or three times its crinkled length.) Continue applying paste and stretching the strips of crepe paper, pushing firmly into eye sockets, and fitting the stretched paper smoothly around the nose and mouth by pressing with the paste brush, until the head is completely and smoothly covered with the stretched crepe paper strips. Strips of paper toweling torn across the towel and about a quarter of an inch wide may be used but require greater skill to secure a finished surface free from bumps and sharp angles. Another reason for using the sand-colored crepe paper is that it will, when dry, be almost exactly the color of skin.

These heads may be used for stick puppets, hand puppets, or marionettes. For hand puppets the two paper towels wadded inside the head may be removed, when the head is thoroughly dry and finished, by pulling the towels out bit by bit with tweezers, reed pliers, scissors, crochet hook, hooked rug hooks, or similar tool. For narubettes or hand puppets which will be used and handled roughly, the completed head may be covered with the toe of a flesh-colored stocking stretched over it and fitted into the features with liberal application of paste and use of the brush to make it smooth. Enough of the stocking foot must be left attached to the neck, to allow it to be fastened to the puppet or marionette body and still permit the head to move freely on the shoulders. The stocking will strengthen the head, enabling it to withstand hard usage. After the head is dry and the features painted on in exaggerated size for visibility, the head may be shellacked. Heads constructed as described herein have proved satisfactory for the stick, hand, and string puppets or marionettes.

NOTE: This problem was worked out with second grade children and each was helped to wrap and tie the thread around the neck part.

THE THIRD GRADE AND CLOCKS

MINDA HOVLAND, Teacher
McCaskill School
State Teachers College
Superior, Wisconsin

THE seven- and eight-year-olds always take a great interest in clocks and telling time, and play clocks have a prominent place in the room. It is fun to move the hands to tell the time for music, time for games, and time for rest. We go to the library at 11.20 and a child is appointed to turn the hands of the clock and to notify us when it is time to leave.

On several different days we all drew clock pictures of the time for story telling or the time for the animal movie. Someone had a chance to remind us when to go.

At this age real wrist watches appear with the happy announcement, "I can let you know when it is time to go."

One morning we talked about the many things we did in one long day and of the importance of the clock. They used the home clock for radio programs, to look for school time, time for daddy to come, and time to go to bed. Their day was a very busy one.

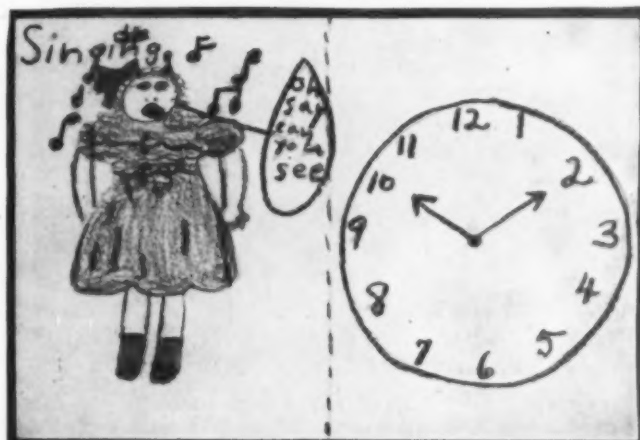
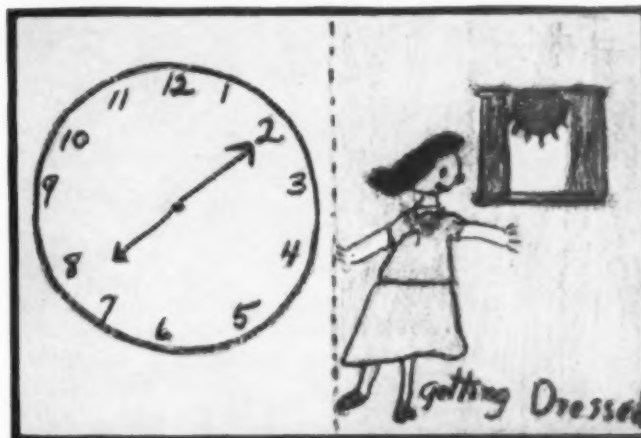
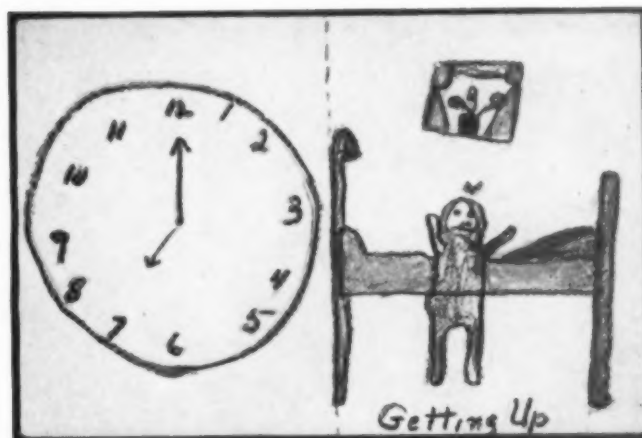
That morning the teacher suggested, "Your day would make an interesting book." The following titles were suggested for the pages in such a book:

Getting Up, Getting Ready for Breakfast, Eating a Good Breakfast, Going to School, Singing Together, Playing Games, Running Home to Lunch, Working in School, Playing, Helping Mother, Eating Supper, Before Bed Time, and Getting Ready for Bed.

Then the children planned to put their whole day into a clock book. The first page should show the clock face telling the time of getting up and the opposite page the illustration of a sleepy boy or girl getting up early in the morning. The majority of the children preferred the book title of "My Day." These booklets could be picked up at any time during the day, and always the children worked on them with joy. The finished product was appreciated by each little artist.

When the teacher suggested "Whom shall we invite to enjoy our books?" the unanimous answer was "The Kindergarten." Of course there were brothers and sisters or neighbors there. As the Kindergarten children arrived in response to the invitation, each one in the third grade led one or two of the little visitors to some place in the room where he could quietly show his book. Each third grader had an appreciative audience to whom he explained so carefully.

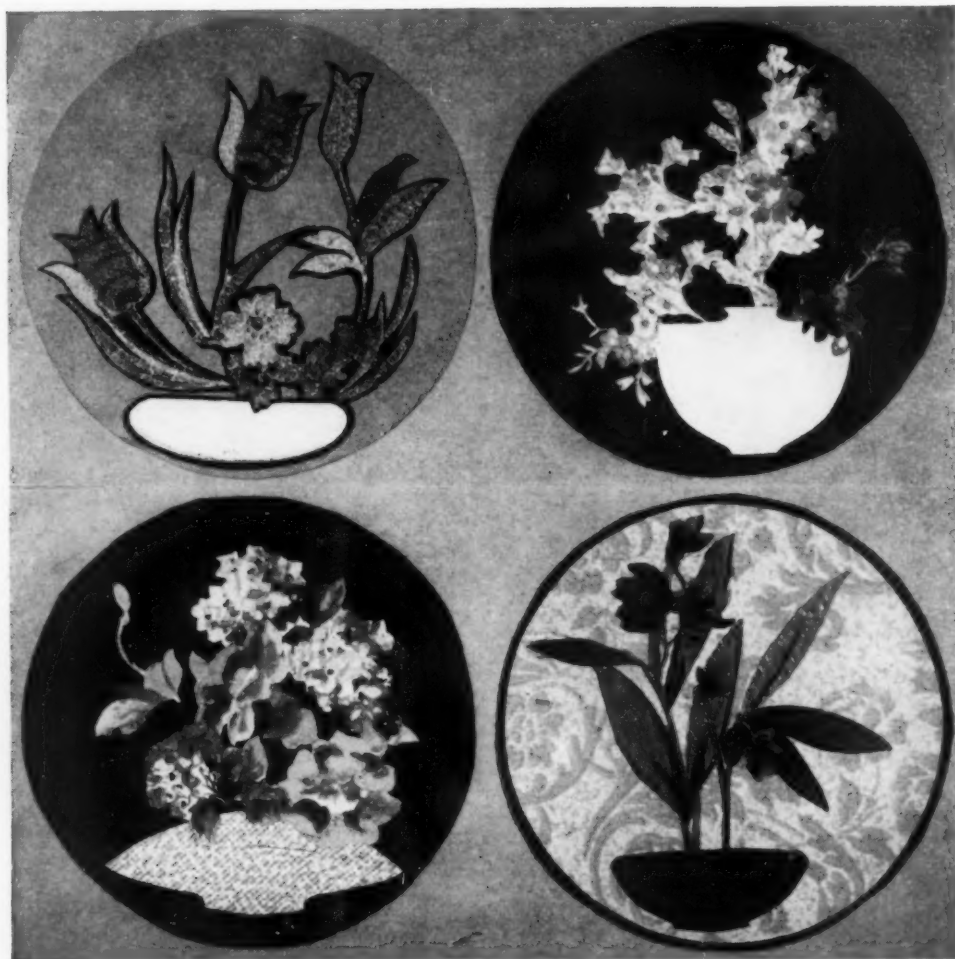
This interest in clocks made a happy experience for both the teachers and the children in their study of art, numbers, health, and written English.





LOWER ARRANGEMENTS and WALLPAPER

JANE REHNSTRAND, Superior, Wisconsin



This Project may
be used for a
Mother's Day Picture

Experiment with the size of vase in relation to flower mass—color of vase should not detract from the arrangement. Vase should be simple in outline, and flat in color. Avoid light colored vases. Grayed green, yellow, blue, and violet are practical colors.

FLOWERS and vases are not always available for large art classes so wall paper combined with construction paper solved the problem for a class of forty junior high school students. Very young children may also use this project.

Flowered wall paper was selected and the flowers, stems, and leaves were cut from the backgrounds.

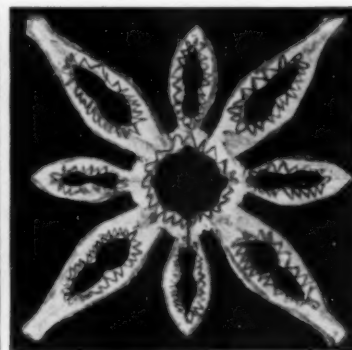
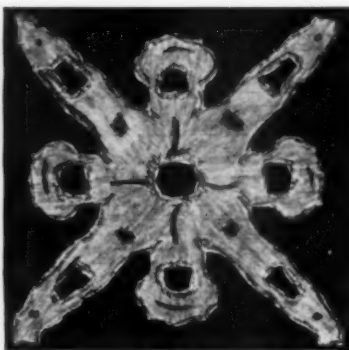
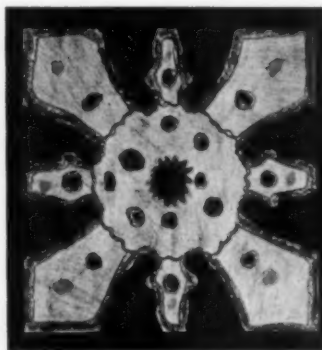
The flower container was the next problem, good and poor vases were shown and proportion, line, and color were discussed. As a preliminary exercise many vase forms were cut, using newspaper. (Newspaper is a great saving on drawing paper.) The best forms were selected from the group.

Construction paper was chosen for the background. Black or dark papers make very contrasting arrangements. A circle (rectangle could be used also) about seven inches in diameter was used for the background shape.

The flowers, stems, and leaves were arranged in a vase or bowl on the circle and, after a satisfactory composition was achieved, were pasted to the background. The result is a flower picture or tile and the class has had experience with several materials.

A Tea-tile for Mother's Day

by students of
EVELYN SHOOK
Superior, Wis.



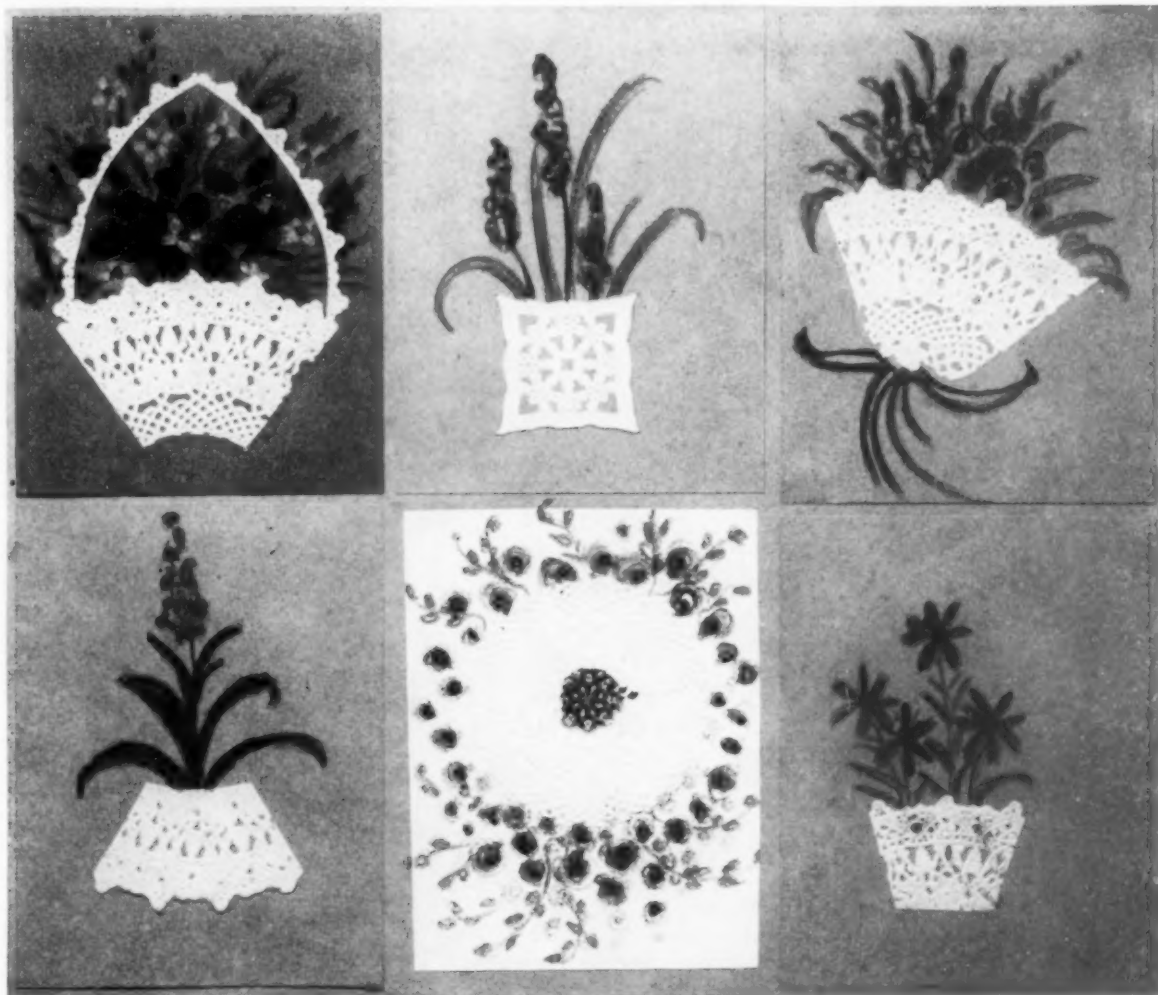
Use newsprint paper for your design. Fold in four parts and tear the design with your fingers (have long and short tears to make a good design). Mount on a heavy board that has been coated with black paint.



FLOWERS and PAPER LACE DOILIES

for Valentines, Easter Cards, May Day and Mother's Day Cards

JANE REHNSTRAND, Superior, Wisconsin

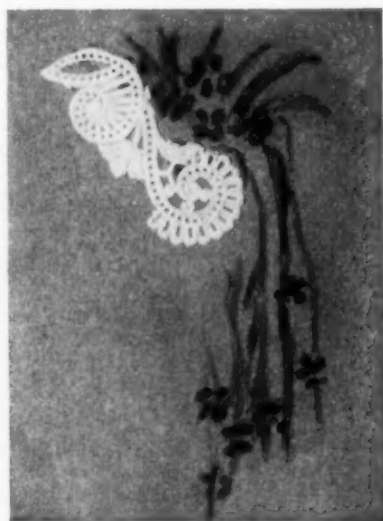


ROSES, violets, forget-me-nots, and hyacinths are fine flowers for this project because they are easy to draw. They may be drawn by filling in little circles (see the illustration). The rose is made with a red dot and three pink circles. The forget-me-not with one yellow dot for the center and five blue dots. The violet has one yellow dot for the center and five pointed dots for the petals and the hyacinth has a series of large and small dots of dark and light violet. The leaves are not too important. Little flowers grouped in

bunches with bits of green are always attractive even if the leaves are not authentically drawn. For the first card cut a 5½-inch lace doily into five sections. Use one for each design—paste the section on a piece of pink, green, blue, or lavender construction paper. Mass a bunch of red roses, violets, and hyacinths above the lace paper and finish with a bow to match the flower design.

The basket, flowerpots, well vase, and circular bouquets are made in the same way.

NOTE: The handle for the basket is made of two pieces cut from the dainty borders of the lace doily.

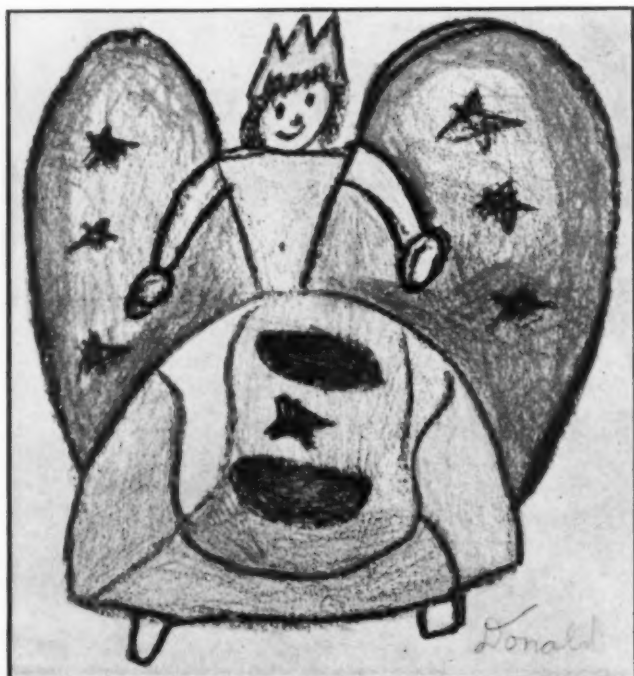


Practice making simple flower forms first



FOUR METHODS for CREATIVE DESIGN IN THE FIRST AND SECOND GRADES

BERNICE BINGHAM, Art Teacher, Grove Street School, Irvington, New Jersey



DRAWING should be fun and satisfying to the very youngest children. Free expression is good but add just enough direction given by a teacher and the results seem to indicate that the imagination is stimulated even more. A lot depends on the teacher knowing when to stop giving directions and suggest just enough to keep the child going.

One of the first projects of a first grade group could easily be an abstract design that would make them space conscious and perhaps be used to help them with coloring if they have not been trained to keep inside certain areas in kindergarten. Tell the class to take their black crayon and make a line from the top to the bottom of their nine by twelve paper. Next they put their crayons somewhere on that first line, anywhere they please. They make a line from there to the side of the paper. Have them point to the biggest empty space on their paper. Demonstrate, with your finger in the air, what a zig-zag line is and have them do the same. Tell the children to put a zig-zag line through that big empty space they found. Finally have them point again to the biggest empty space they have now on their paper. Suggest filling that space with balls of different sizes, and then they are ready to color.

In the middle of the year the same classes found it fun to make a repeat design on six by eighteen paper which they folded into eight parts. The teacher showed them the great variety of lines there were, zig-zag, curving, steplike, and others. Each child was told to choose one kind of line and then, placing his crayon on the first fold where it touches the top of the paper he was to make his line go to the bottom of the paper (six inches). He does the same for each fold. Other lines to fill the spaces are suggested in the above paragraph.

Fairies, witches, angels, little Red Ridinghood and many other characters become fun for the youngest children with the following method. Have the children put a dot with their crayon or pencil where they think the middle of their paper is. Tell them they are going to make a hill, a hill that starts a little bit above the bottom of the paper on one side, goes up and round, through the little dot and down to near the bottom of the paper on the other side. Demonstrate and have them follow on their papers with



their fingers, then their crayons. Now they have the skirt of whoever it is they are doing and may draw a line across the bottom to form the bottom. Above the skirt they put a short line for the shoulders and above that a circle for the head. Caution against making the head too small. They put their crayons on the end of the shoulder line on each side and go down to the skirt to form the waist. Crayons go back to the shoulders again and a little semi-circle or U reaching upward forms the top part of the arm, repeated below for the bottom part, and may end in little circle hands. The fun begins then. Big wings and crown form a fairy queen and each child gives her beautiful curls and designs in her dress. If you substitute the crown for a halo a lovely Christmas angel results. A pointed hat and black clothes make scary witches, while red cape and clothes produce little Red Ridinghood. The individuality of each child's work is amazing.

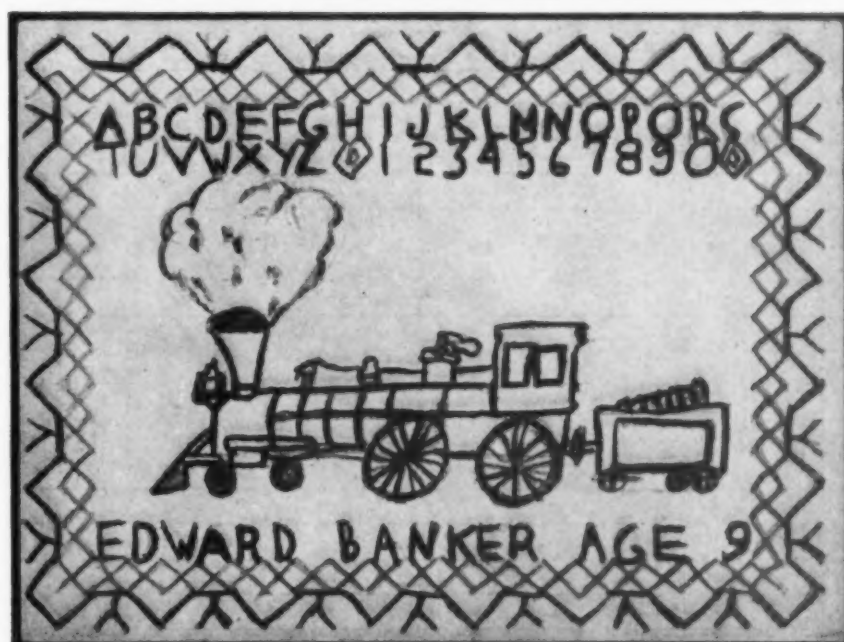
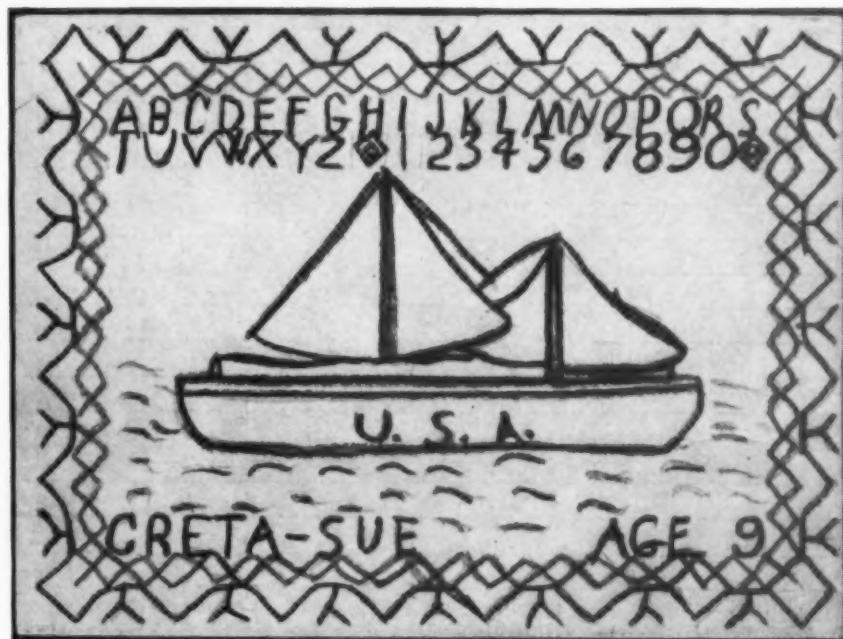
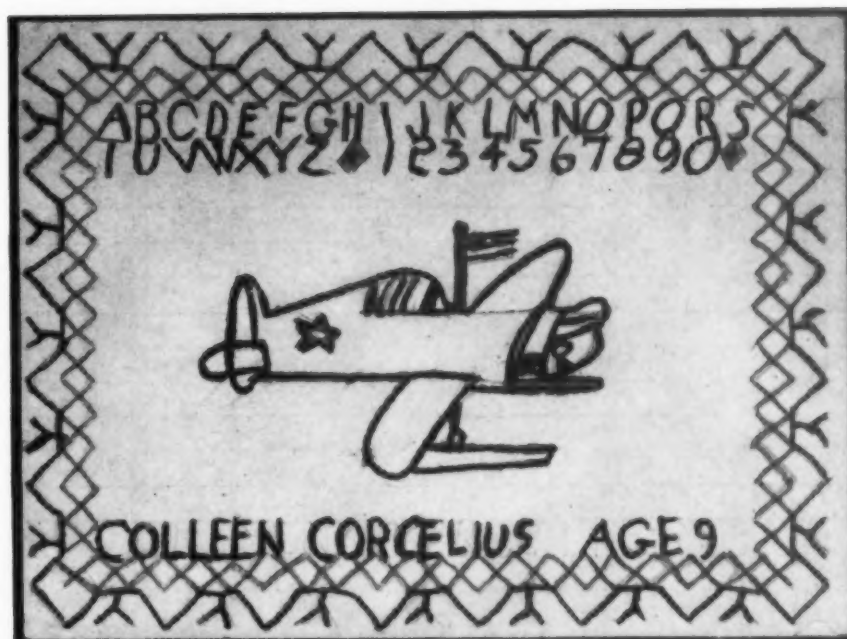
Fun making geometric designs may be had using graph paper. First make sure the class knows which is their right and left hand. Tell them they may choose any line on the bottom of their paper to start their crayon on. When teacher says go ahead they move carefully towards the top of the paper along their line. If she says, "Turn left" they turn left with their crayon on the next blue line they come to. Varied directions are given until they reach the top of the paper. After several such trips they decide where their empty spaces are and make trips of their own to fill them. Coloring the design is fun.

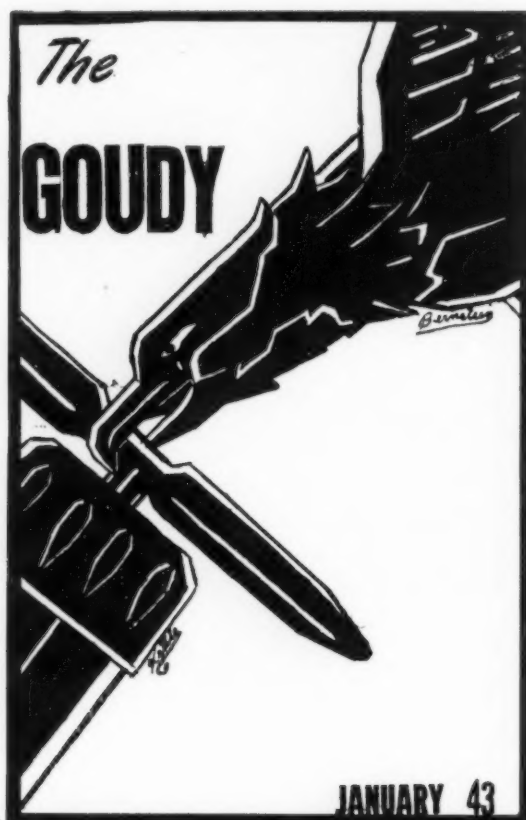
ORIGINAL SAMPLERS FOURTH GRADE

RUTH M. FREYBERGER
Art Supervisor
Alfarata Building
Huntingdon, Pennsylvania

THE early Folk Art of the colonies was studied by our fourth grade along with the historical background of the original thirteen states. The phase that received the most attention was the early American sampler, which was really a pattern of stitches. Illustrations of old samplers were carefully studied. The pupils discovered that each sampler contained a border made up of various patterns of stitches, the alphabet—both capital and small letters, numbers, verses (religious in nature), name, age, date.

Interest in the samplers was so keen that each child wanted to design an original modern sampler for himself. Two borders were decided upon—both were taken from an authentic sampler dated in the early part of the nineteenth century. The alphabet and numbers were placed inside the border at the top. The name and age were placed inside the border at the bottom. Some mode of transportation was used as the subject or illustration. One-half inch blocked paper helped the pupils to get the borders, letters, numbers, and illustrations centered, even, and with a marked resemblance to embroidery. The child was limited to three or four colors which should harmonize with each other and be contrasting to the background.

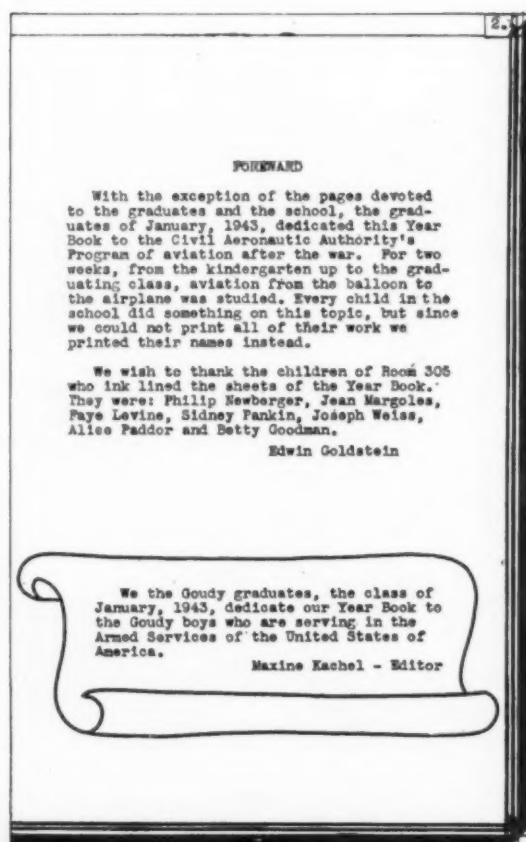




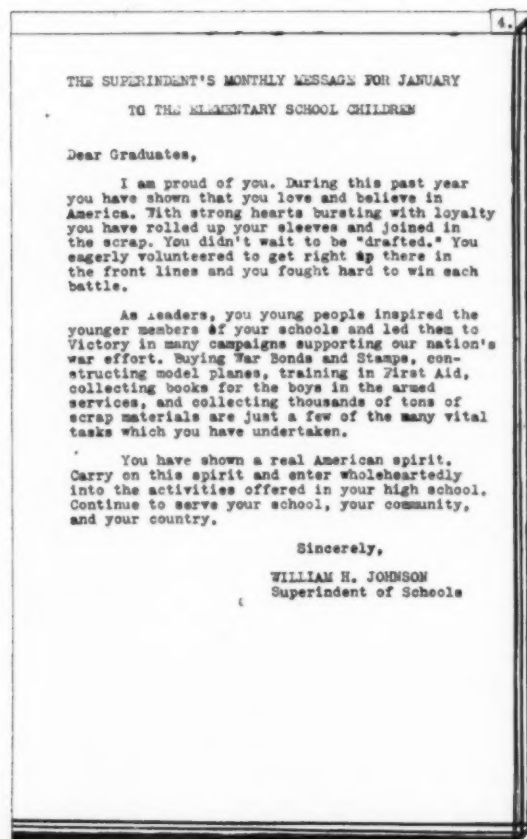
Cover Design



End Paper Design



Foreword Page



Page III

Pages from The Goudy publication for 1943. An exceptional pupil accomplishment. Agnes J. Marnell, Principal, W. G. Goudy School, Chicago, Illinois
Note the Foreword

VOLUME 6 NUMBER 1 GOUDY PUBLICATION 44

Air Children after the War.

I am Eskimo. We use planes too.

See my parachute. My plane is up in the air.

We flew our Dutch plane from Holland.

Chinese boys fly in the air.

Our home is in Spain. We fly planes.

Boys:
 Bachman, Robert
 Black, Michael
 Bloom, Robert
 Bruns, Raymond
 Caplan, Arnold
 Cryer, Richard
 Doherty, Neal
 Duseck, Ronald
 Gennel, James
 Helberg, Michael
 Heller, Robert
 Hodas, Abe
 Levin, Benjamin
 Mettel, James
 Melberg, Michael
 Schulman, Philip
 Turner, Marshall
 Weiner, Larry

Girls:
 Baxter, Leleore
 Lebeck, Marie
 Ferguson, Barbara
 Keny, Nancy
 Lynch, Virginia
 Larka, Joyce
 Santanson, Leon
 Sappoport, Iris
 Root, Laura
 Turk, Sarah
 Jagman, Arilyn
 Roberts, Ardith

VOLUME 6 NUMBER 1 GOUDY PUBLICATION 45

TOY PLANE'S

Levitz, Ronelle
 McCoy, Frieda
 Platt, Karen
 Roth, Barbara

Ventilburg, Ann

There are many kinds.

Finlow, Gillian

Neuberg, Richard

Levitz, Ronelle
 McCoy, Frieda
 Platt, Karen
 Roth, Barbara

Some look like navy planes.

Schuldt, Carol
 Treylon, Roberta Anne
 Vanplvellers, Patricia June
 Vash, Larry Lou
 Zeldin, Esther

Levitz, Ronelle
 McCoy, Frieda
 Platt, Karen
 Roth, Barbara

There are army planes.

VOLUME 6 NUMBER 1 GOUDY PUBLICATION 46

Using the Helicopter.

Phyllis

After the war we will buy a helicopter. This big word means air plane.

It needs gas. Michael. I fly to the farm.

We visit grandma. Ronald. We fly to the lake.

On Sunday we go to the park. Phyllis.

Boys:
 Baker, Charles
 Blackman, Myron
 Bromund, Homer
 Davis, Raymond
 Handelman, Simon
 Ingram, Jack
 Kahn, Sidney
 Karel, Henry
 Kufel, Richard
 Mortensen, Malcolm
 Neuberger, Michael
 Rabin, William
 Schlossberg, Charles
 Sherwin, David

Girls:
 Bennett, Miriam
 Casey, Marie
 Dornis, Helen
 Jacobson, Barbara
 Kibel, Myrtle
 Kins, Norma
 Kissling, Wendie
 Levin, Sara
 Levy, Margul
 Lucas, Diane
 Marks, Eleanor
 McCann, Patricia
 Fickard, Maureen
 Rosen, Sandra Sue
 Ross, Maryann
 Sullivan, Maureen
 Spink, Marilyn

VOLUME 6 NUMBER 1 GOUDY PUBLICATION 47

Balloons. P.M.

Arnold, Philip
 Button, Barry
 Berry, Craig
 Fink, Sanford
 Fligelman, Charles
 Greenstein, Robert
 Handeier, Estelle
 Harris, Donald
 Jordan, Seth
 Katz, Stewart
 Love, Andrew
 Loyd, Wayne
 McDermott, Dennis
 Meyers, William
 Nielsen, Richard
 Porges, Richard
 Resnick, Raymond
 Silverman, Davis
 Walsh, Michael
 Ziedman, Melvin

OUR FRIENDS to the SOUTH OF US



THE
WHITMAN CENTRAL
SCHOOL
Logan, West Virginia

Beuna White, Principal

FIRST GRADE...CHILDREN OF MEXICO

REBA POLING, Teacher

WHEN school opened in fall of 1942 the age-old question "What shall our unit of work be this year?" (The extra unit of work must be taught in correlation with regular textbooks.) Our thoughts as many others had centered around World War II but after much consideration by the faculty, it was decided too much war concentration for elementary children would be more harmful than helpful.

We came to the conclusion war could be used as a background to establish a purposeful means to teach a more friendly relationship toward the Latin American countries.

This resulted in a continuous integrated program of all phases of work throughout the school year.

The intermediate department studied all of the Latin American countries, while the primary department's center of interest was Mexico.

At the end of six months all grades made Mexico the primary interest. This country was chosen as a final study because it is our nearest southern neighbor.

The Mexican play, that had been produced by the fifth and sixth, had made such a "hit" we were asked to present it at an annual program under the auspices of the Island Creek Coal Company.

This program is county wide and takes place in an open air theater.

The first grade chose the theme of the children of

Mexico for we felt that we could adapt ourselves and make believe that we were Mexicans, when we chose.

Our songs were of Mexican life and we enjoyed singing them. Our games were different but we stressed the likenesses rather than the differences of the child's life in Mexico and in our own country.

We made tea napkins for our mothers using unbleached material, pulling a thread for a fringed edge then making a cactus motif in the corner. Even the boys enjoyed doing this.

We cut Mexican designs from oilcloth. This we placed on cardboard using raffia for housing. We also took these home to brighten our mother's kitchen.

The work in clay and papier-mâché were all along the pottery making that is so well done in Mexico.

Our mural for the blackboard was of Mexican life.

We learned several little poems about children of Mexico—these were learned by the entire room. We used these in a P.T.A. Program for our parents' enjoyment.

Our diorama showed a Mexican house of papier-mâché; also two little children we molded from clay. In the yard we had a donkey made from cornstalks. As a background we used a scene of a palm tree—high mountains and a heavenly blue sky.

We had fun doing this piece of work and learned much about our Friends to the South.

SECOND GRADE...THEIR HOMES

NELLIE B. NIX, Teacher



IN THE unit of work—Our Friends to the South—the second grade decided to make a study of the Homes of the Mexicans.

None of us had visited Mexico so we talked with one of the teachers who had. She told us what she could of their homes. Then we read several stories of Mexico in class. One was a very interesting story that told about adobe houses and how they were built. It also described the yards with the gay flowers growing and the pottery made of clay and painted in odd designs. It told about the markets with baskets and pots filled with vegetables and fruits. We discussed these stories in class and made plans. The children were eager to start making some adobe houses.

The boys brought plenty of natural clay from a bank near by. All the children took part in molding the clay into bricks or blocks. Then while the clay was still wet we built adobe houses of various sizes and designs, each based on the piece of pasteboard. We made the roofs of corrugated paper. Then we set the houses aside to dry.

We shaped pots, jars, pitchers, and baskets and set them aside to dry. In a few days, when they were thoroughly dried, we bought 10-cent cans of paint in bright colors. The children painted some of the houses in yellow, orange, or blue. They painted the jars, pots, and baskets as they wished.

Now we were ready to assemble a Mexican village with a market place as described in one of the stories. We arranged the houses in rows with a square in the center for the market place. The children brought beans and kernels of corn to fill the small baskets. They also shaped clay and painted it for the fruit and filled the jars and pots.

A nice thing about these adobe houses, was after they were dry, we could lift them off the pasteboard and change them about. They could assemble villages of different plans with adobe houses, put together to make new designs, and they could change the market place at will.





THIRD GRADE OCCUPATIONS

KATHLEEN REESE, Teacher

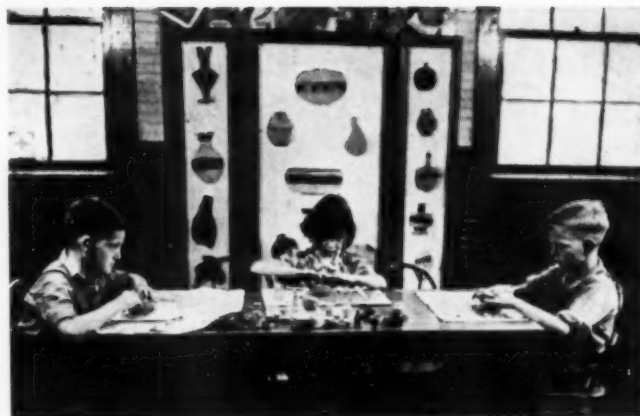
The third grade chose "Occupations of our Friends to the South." We kept this in mind when making our book order for the year and were able to get books on the subject that were interesting and helpful.

We found pottery making to be an important occupation of these neighbors to the South. We read about pottery making, designs, shapes, and coloring. We cut from paper some of the favorite shapes. Then we painted designs on them and mounted them on a standing screen. Later we molded from clay many pieces of pottery. We used both commercial and native clay.

The weaving of baskets and mats from bright colored raffia and paper was a pleasurable occupation. Some were braided and sewn together, others were actually woven. The love of these people for fancy designs and bright colors was carried further in crayola work on muslin squares.

To the things mentioned we added the inevitable bright flowers and gay-colored toys that are always to be found in the markets. We dressed dolls in native costumes to tend the stalls and turned the whole work into a market place.

Other occupations such as coffee raising and harvesting were studied through stories, pictures and pamphlets.



FOURTH GRADE TRANSPORTATION

DORIS CURRY, Teacher

When the fourth grade took up the unit of work "Transportation of the Friends to the South of Us" they first studied the different ways of transportation. Then they decided if all of these different ways were used by the people to the south of us, and if there were any other ways used by the southern people. They then collected different pictures of transportation and made a picture scrapbook. This contained the picture and also a story explaining the picture.

Build-up posters explaining the development of early transportation and leading up to modern times were gotten. There was then an art lesson, drawing the different types of transportation, then making the different models from pasteboard, and so forth.

Since the airplane is playing such an important part in transportation, the fourth grade studied it as a separate topic. They studied the different types of planes and how each plane was used and then they made models of the different types of planes.

There is one type of transportation that is used by the southern people and that is the donkey and the cart. The fourth grade studied why the donkey and the cart played an important part in transportation and also made models from different materials.



FIFTH GRADE...THEIR COSTUMES

MARGARET BIAS, Teacher



THE fifth grade chose "costumes" for their phase of work on the unit of work, "Our Friends to the South."

We began by searching for material on this particular subject. We collected as much free material as possible and then ordered books on costumes. We read our books and pamphlets. We borrowed books from the other rooms in our school, since they were studying other phases of the unit.

After reading and enjoying the history of costumes, we decided upon making some costumes of the peoples we studied. Since we found the costumes of the Mexican people the more interesting we decided to pattern these mostly. We thought these more colorful. We were fortunate in having a real native Mexican costume.

We bought materials of solid colors, and of different floral designs. Then ordered material with regular Mexican designs

on them. Plain unbleached muslin for designs of our own were used. Each garment was fashioned to a particular child. Some chose to make costumes of the "peons" and some the "elite" class of the Mexicans.

Crayola was used for making our own designs. We had two long substantial tables with chairs for different working purposes. While some were sewing, others were putting on fringe or tassel edgings. Another group working at the same time were making designs on the muslins, of Mexico. While we were making our costumes, we decided on giving a Mexican play in keeping with our unit. When the play was ready to be given, we dressed in our Mexican costumes, invited our mothers in for the play. We paraded in our costumes before our parents, very proud of our work and our costumes, which we had much fun in making and studying.

SIXTH GRADE...THE EARLIER SETTLERS

BEUNA WHITE, Teacher

THE sixth grade chose as their part of the unit "The Part of the Earlier Settlers." A study was made of the economic life of the people, the effects of climate on the populace, and of their natural resources and industries.

The history was taught in correlation with our textbook. A complete study of Indian civilization, conquests, independences, and our relationship today with our neighbors.

Latin American books, pictures, and collected pottery were exhibited and studied for our background. A special study of the Mayas, Toltecs, and Aztecs of Mexico were made.

The result, a temple of sacrifice, textiles:

- (a) Rugs were woven
- (b) Carving
- (c) Papier-mâché and clay pottery were made

Our own country's textiles were studied as well as the making of clay pottery. Other phases of comparison, such as transportation.

A panorama was made of Mexican houses, amusements, pictures, and dress.

Interests developed in mode of dress and life of the peon. A history of the cowboy was given by one of the students.

A play was produced by the fifth and sixth grades. It was produced in a natural environment of Mexican costumes, a floating garden of flowers, and pottery which was a colorful attraction.



The Latin American songs were learned with greater enthusiasm and their music and dance were more appreciated as a result of this study.

A, B, C or D

DAVID W. HUNTER
Menlo Park, California

CHANGING marks on the report card between school and home didn't begin with our children. Neither did forging the parent's signature. It happened when I was going to school. Doubtless it happened when my father went and when his father's father went, and so on as far back as schools and report cards go. I don't remember doing it myself—at least I couldn't admit it here.

But I still carry a feeling of injustice as I look back at some of the cards I carried home. And the family didn't make me feel any happier. Of course, as far as I was concerned, and every other pupil too, the teacher was unfair. She didn't like me because I was ugly, or didn't bring her apples duly polished, or for some other reason.

By the time I reached college and started studying art most of us who disagreed with the professor's mark decided that he either used "the flip the coin" method or else went through the cards alphabetically and marked them "A, B, C, D; A, B, C, D," etc. That consoled our pride. It didn't solve the problem.

Again, when the sides were reversed and I was the teacher, the same old problems arose. I had to decide which method to use in handing out marks. None of them seemed very satisfactory—especially when teaching art. In mathematics or chemistry it may be somewhat simpler. The problem is either right or wrong. The method is usually right or wrong. And that is that. But in art there is no Right nor Wrong that can be laid down in a formula. It is a much more personal question. And that is where the rub comes, as every teacher knows.

One fall in my second year of teaching art, there were three students in the class who distinguished themselves. John was one. He was talented. But that didn't distinguish him. Most of the time he played around quite indifferent to his painting. And so he stood apart. Betty was also talented—maybe less than John, but she worked hard. All year. Yet never once did she deviate more than one small iota from a certain type of picture which she liked to draw. Pretty and attractive, but very much on the surface. That was Betty. Frieda was something else. Very different. Unprepossessing at first glance or to the average glancer. And not talented in the accepted sense. She had something else, rather indefinable. Her spirit was always out roaming somewhere. We weren't sure where. Once in a while she would return to us. Then she'd produce a painting or drawing quite out of the ordinary. Not well done—usually. But it made you feel that here was someone who had actually seen with her own eyes, as no one else ever had, as no one else could ever have told her how to do. In that respect she had talent.

But more important than that—she had grown. Through the experiences and through her constant efforts to put down the things she saw as she saw them she had enlarged herself inside. Only her growing was not as John's or Betty's. They only appeared from time to time to have acquired a layer of technique. Frieda grew from within. And no one at the end of the year could dare to flip a coin for her mark or set her name in an alphabetical list to make the decision.

When the time came for report cards the class expected John and Betty to receive "A." As to Frieda, they were uncertain. Her work affected them. But it puzzled them. Just as she puzzled them and almost everyone else who came in contact with her. But I could see no reason to give John "A." I asked what he had usually been given. "A," he said, with a sheepish grin.

"Did you deserve it?" I asked.

"No."

"What would you give yourself?"

"Maybe 'B,' maybe 'C.'"

"You mean 'C'?"



John was talented, but he only dabbled with his drawing

"Uh, huh."

"Why?"

His answer was honest. He had never wanted to take art. He had only taken it up to please his mother who thought he had talent. Once in a while he enjoyed dabbling in it. But his main interest was elsewhere. So he had played around during most of the art period. His mark for those first six weeks was "C." His mother blew her top. The class was rather pleased. They had resented his playing around when he could draw well—better than most of them. But after that he was allowed to go ahead with what he wanted to do. Betty's mark was "B." She had been unwilling to experiment. To look beyond her present achievement, to look below the surface, to dare to do the wrong thing. Because of that her growth had been very very limited. Her technique had improved slightly. But even then by the end of the year she was still doing the same things she had done at the beginning. Nice drawing, but nothing to say that was worth saying—more than in a passing way. And she was satisfied. Nobody who ever gets an "A" is satisfied. At least as I can see it. He is not satisfied because he is growing. The person with a "C" is complacent, not about the "C" but about the work he is doing. So he is not reaching out, or searching within. Because he is not reaching, he is not growing. So his experience is qualitatively limited. And he receives a "C," or maybe a "B."

Before I tell you what Frieda's mark was, though you have doubtless guessed it, let's talk for a minute about what it is we are actually attempting to mark. Is it the drawings a student has done? Of course they can never be evaluated by themselves. They only exist in relation to the student himself. Or is it the technical progress that student has made in a given time? Or is it also partially the inner satisfaction, the growth within and the qualitative values

of the experience the student has had. Actually we have done little to date in the field of qualitative measure. Our attitude generally is that something too imponderable to be marked with an "A" or "B." We have assumed that we cannot evaluate the experience of a year's work in terms of the inner growth of the pupil. Yet perhaps it is very important that we learn how to do this.

Suppose we illustrate this thing that is going on inside the pupil which I am calling inner growth. Let us first take the case of a child and his response to trees. Suppose this child loves trees very



Betty was also talented, yet she never deviated from one type of picture

much. It is hard to tell how much he loves them. But if he loves them deeply it is good. Because he will grow through that experience of loving trees. When he wants to paint he will paint trees. They may not be mature, highly designed trees. At least not to begin with. Maybe never. But through the experience of painting trees he will increase that inner growth. There will be satisfaction within. That is important. If we are near enough to the child as his teacher, we should sense this growing experience. Our criticism should come very carefully. It would not do in our zeal to make a good artist of him, to stop the inner growth. But we must do more than merely sense this experience happening inside of him. We must try to measure it.

Frieda was like that child. Only she looked out at something less tangible than trees. Every once in a while she would try to tell us about it. In her poems. She also tried to speak of it in her paintings. That was difficult for her. Few in the class drew as poorly as she. It was difficult for her. She had reached the 12th grade without ever using the media of pencil, paint, or crayon. But through the constant effort at articulation she grew and through her growing she came nearer to finding that something she sought. She received an "A." It was an attempt to evaluate the quality of her experiences. This decision seemed to be justified even more in her further work. She never became a good artist—at least to my knowing. That is not with pencil and paint. But her life became simpler and more satisfying. She was finding new ways for growing. John, on the other hand, had not been searching, experimenting, discovering, and telling of his discoveries. He had not experienced inner growth through his art. There was nothing left on which to base an "A." Certainly not his good drawings which were no better than last year's.

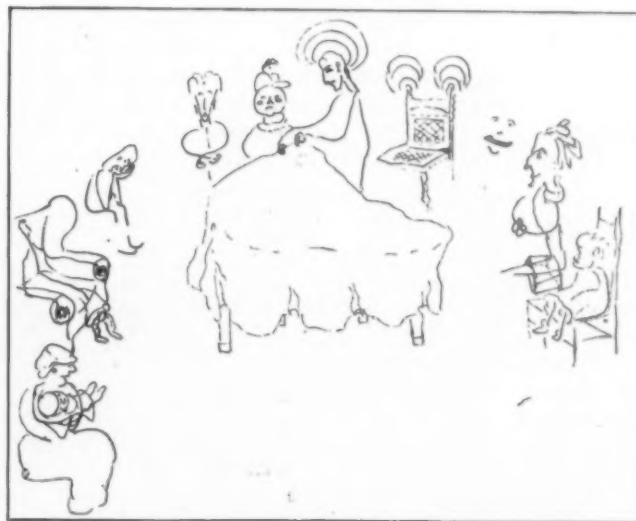
Now all this may be somewhat at variance with the accepted ideas about marking. If we stop to look back we must realize that civilization has developed as it has because, among other things, we have set units of measure—centimeters, pints, inches, watts, etc. But notice that they are all quantitative. At times they are used to denote quality. But even then it is a question of the quantity of goodness or badness in any article. As an ounce of gold is so many pounds of ore. Through these measuring devices we have grown in our skills and techniques to the hundred thousandth part of an inch. Our education has become geared to this quantitative viewpoint. And our marking system contains the units of measuring how much the student has done. Because of the harmful effects, or maybe I should say, one-sided effects, of this measuring system as used in education many have proposed abolishing the marking system altogether. But very quickly we would substitute some other way of indicating how much the student was doing or how much he knew.

It is interesting to note that in our everyday language we are always trying to express this inner experience which I have been talking about. Our adjectives and adverbs help us in the effort. We also create visual images. Children are especially apt in creating sensory images—not only visual, but auditory, kinesthetic and others in their attempts to interpret or measure their inner life. I remember at a summer camp where I was teaching, hearing a child say, "Gee, it makes me hum all over inside." He was looking at mountains for the first time. He was in them and they were great. They were getting into him too. Then he wanted to paint them. But he didn't know much about painting. Instead of falling back on known techniques or conventional pictures of mountains he let the humming going on inside speak for him. His experience inside was an "A" experience. His art was not—that is looking at the picture from an outward and critical viewpoint.

Another incident comes to mind. Mrs. Helsner was Frieda's mother. As she watched Frieda from day to day she noticed a change going on inside of her. One time she said to me, "You know, Frieda is not the same. She isn't so moody." At another time she asked Frieda, "Frieda, you were never much for drawing, now you're at it all the time?" She certainly wasn't commenting on her art at all. She was commenting on Frieda and what was going on inside of her. Of course, maybe a mother should. Shouldn't a teacher also?

But Mrs. Helsner was not indicating how much Frieda had changed. Neither was she measuring the extent or the intensity of her inner experience. That is where both our language and our marking system fail. Perhaps the most we can expect to do at the moment is to study to be more aware of the growing going on inside the child, the direction it is taking and to evaluate it when we attempt to measure the year's work.

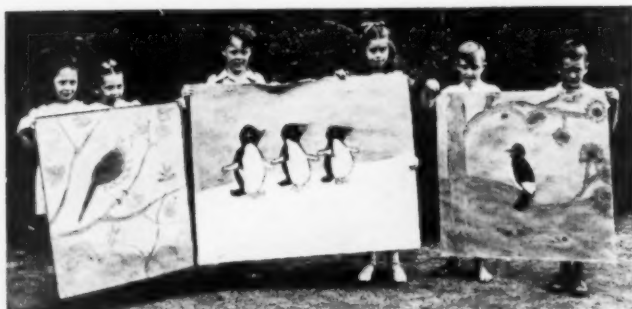
On the other hand, there is a problem here waiting to be solved. It may take doctors, psychologists, preachers, and teachers as well as parents and students to solve it. It may take a long time, too. But someday we shall realize how to appreciate and measure the inner accomplishment of our students. And then we won't have to "flip the coin" or lay their names out in a long alphabetical line and write down "A, B, C, D," etc., on their report cards.



Frieda made you feel she had seen things with her own eyes, as no one else had

BIRDS IN ART

ELISE REID BOYLSTON
Creative Art in I. N. Ragsdale School
Atlanta, Georgia
Edna Pounds, Principal



ONE of the very live projects in art education done this spring in Atlanta was the study of birds at the I. N. Ragsdale School. Each class selected some phase of bird study around which to build the work of the semester, and it culminated in Open House Day when the parents could see what progress their children had made in art and the allied subjects.

The kindergarten children had a wonderful time putting on a flat wash of blue tempera for the sky, using large bogus paper. Across this, simple life-sized birds were painted as if flying. Bluebirds cut out and pasted on a yellow oilcloth background decorated the most adorable of oilcloth aprons which were easy enough for the children to cut from patterns; and the bonnets were stencilled in bird designs.

In the other grades were most attractive articles which featured bird life. There were stunning panels showing large songbirds drawn freehand with colored chalk. By using rich blues and purple and yellow, and rubbing the chalk in with an eraser, the loveliest backgrounds were made.

Tiny peanut penguins were made for favors, and three big penguins walking across a snowbank with a blue sky behind showed delightful contrasts of values; and natural-hued birds on graceful branches made panels quite lovely enough to frame.

Bright yellow chair-backs with Georgia birds drawn with wax crayons were both beautiful and practical; pillows decorated with birds and filled with balsam were lovely as well as useful; and life-sized pigeons made of paper towels seemed to coo from the pigeon box which the children had built on top of the play-house in a corner. Small birds were modeled of papier-mâché, colored, and perched on branches of a blossoming wild-cherry tree, the branches of which were hung with cocoons and filled with nests of dried grass. Thus the robbing of real nests was discouraged, and the children learned the different types of nests by shaping them from pictures found in books. In these realistic looking nests were eggs made of salt and flour, and painted in natural colors; and a cuckoo clock with chains and weights, and a cuckoo peeping out, was charming.

Of course there were bird borders, clay birds, birds



modeled on plaster plaques, illustrative drawings of birds, and all the different things that inventive minds could conceive. Especially intriguing were charts with bird silhouettes and notes showing original bird songs by the children. Over the entrance to one room was hung a branch with three cunning birds attached, and a bird bath had a number of birds perched on the edges.

Birds painted, cut out, and pasted on colored paper plates for decoration made attractive ornaments for the room. Unusual looking birdhouses stood on poles to emphasize protection from cats. There were adorable cages made with two paper plates held together with bars of waxed straws, and finished with a colored wool tassel beneath. Papier-mâché birds and birds made of toweling painted and stuffed sat in the swings.

There were bird-sticks and bookends and door-stops of all sorts. Pencil holders resembling tree-trunk houses were fashioned from discarded pasteboard tubes and mounted in clay bases; and just outside a window was a feeding-station made from a discarded garbage can top nailed to a flat board.

Among the very delightful and useful things made by the children was a large quilt with birds drawn in each square. Manuscript writing done with colored chalk decorated the blackboards in the form of quotations, among which was the lovely poem:

"A kiss of the wind for pardon,
The song of a bird for mirth;
We are nearer God's heart in a garden
Than anywhere else on earth."

These were by no means all that was done. Every classroom was filled with art creations that the children thought of and wanted to make. It was like a beautiful garden amidst the gaily colored birds and blooming flowers. Not only was the art and creative standpoint brought out in the work of the children, but also the life habits of the birds and their use as friends and helpers. It was a project entered into heartily by the entire school, and showed work on all the different levels. It was instructive and delightful; and it not only helped to instill a love of birds, but it showed that the things made by children can be beautiful even though they are simple. It was a project of which we were justly proud.



Rose-soft

The draftsman's skilled fingers revel in the rose-soft sensitiveness of Dixon's Typhonite Eldorado pencils. With every lead he draws with ease and sureness. No pencil distraction mars his satisfaction while he works with them, for Eldorado is the draftsman's drawing pencil.

TYPHONITE ELDORADO

School Bureau PENCIL SALES DEPARTMENT 135-J5
JOSEPH DIXON CRUCIBLE COMPANY, JERSEY CITY 3, N. J.

a basis for practical lessons in art appreciation. The results of some of these efforts are shown in this "Child Art" number of *School Arts*.

Miss Tillie Cowan, instructor at the Children's Art Centre, Art Gallery of Toronto, Canada, has a splendid article, "Farming as seen by the Ten-year-olds," on page 292. Note the illustrations of work done by these young people. In addition to the art work there's a lot of psychology and other subjects present. A careful study of this article is a "must."

★ "Mobiles and Twelve Years," by Dorothy Medhurst, principal of the Children's Art Centre, Art Gallery of Toronto, Canada, is the result of a study of "things that move in the wind." The project required considerable research as well as a day at the circus—not an entirely disagreeable experience! But read the "story" and find in it another idea which may have escaped you.

★ I have just read a new book in which "strip farming" is the chief interest of the people in the book. So upon reading the article by Annora Brown, a teacher in Alberta, Canada, and run upon this same subject with a child's drawing of such a field, the entire situation is brought home with new interest and understanding. A fundamental objective in art teaching is the arousing of imagination and applying art principles to ordinary things. Read "Nothing to Paint," page 300, and be convinced.

★ "Creative Illustrative Drawing" contributed by Miss Boylston (page 302) is a public demonstration by the first grade children of Mrs. Frances Harding in the Clark Howell School, Atlanta, Georgia. The seven paragraphs on that one page (Please turn to page 8-a)

School Arts, May 1944

THERE IS NO SUBSTITUTE FOR QUALITY . . .

Use—



SCHOOL ART
REG. U. S. PAT. OFF.
PRODUCTS

. . . a quality line of classroom art colors and materials by the makers of "The Fine Artist Colors the Old Masters would have used."

WATER COLORS CRAYONS
SHOW CARD COLORS BRUSHES
AQUA PASTELS MODELING CLAYS
LINOLEUM BLOCKS AQUAPRINT INKS
"MALFA" OIL AND WATER COLORS IN TUBES
WATERPROOF DRAWING INKS

CATALOGUE VOL. 700 ON REQUEST TO TEACHERS AND SCHOOLS

We will be pleased to
QUOTE on your ART
SUPPLY LIST direct or
through YOUR LOCAL
WEBER DEALER.

F. WEBER CO.

Manufacturing Artists' Colormen Since 1853

PHILADELPHIA 23, PA.

St. Louis 1, Mo.

Baltimore 1, Md.

Announcing

The fifteenth annual session of the Penland School of Handicrafts

Major courses in Hand Weaving, Metal Work, Pottery, together with Carding, Spinning, and a number of other minor crafts. Special emphasis will be placed on the teaching of minor crafts this year for the sake of those who will want to do rehabilitation work.

Regular session June 15 to August 29, 1944 with a teaching staff including Rupert Peters, Miss Gertrude Duncan Rose, and others.

From July 21 to August 29, the school will affiliate with the University of North Carolina in offering a teachers' training course which will carry credit toward either a Bachelor's or a Master's degree. Mr. James Tippett, of University of N. Carolina, will conduct this division of instruction.

Recreation and fireside crafts will occupy the evenings.

PENLAND SCHOOL of HANDICRAFTS
Penland, North Carolina



COLLEGE OF FINE ARTS SYRACUSE UNIVERSITY

5 Major Courses leading to Degrees of Bachelor of Fine Arts and Master of Fine Arts

Painting Illustration Interior Decoration Design Art Education



Also courses leading to Degrees of Bachelor of Architecture and Master of Architecture. Enrollment of 350 degree students. 22 full time teachers of applied art

Summer Session—July 3-August 12
Regular Fall Term Starts September 6.

Send for Bulletin T
Harold L. Butler, Dean
College of Fine Arts
SYRACUSE UNIVERSITY,
Syracuse 10, N. Y.

Specialized Training

38 Courses in Creative Arts and Handicrafts.

Enroll any day. Summer Sessions. Study only what you need. Small groups. Ample individual attention.

UNIVERSAL SCHOOL OF HANDICRAFTS

221 West 57th St. (Near Broadway) New York 19, N. Y.

THE TRAPHAGEN SCHOOL OF FASHION...For Results

Intensive SIX WEEKS' Summer Course
Celebrated Graduates. Top honors for 20 years—Professional methods for beginners or advanced students. Fashion Drawing, Sketching, Life, Design, Styling, Fabric Analysis, Fashion Writing, Textile, Interior Decoration, Display, Draping, Pattermaking, Grading, Drafting, Dressmaking, Remodeling, Millinery. **Teacher Training. Approved by Regents. Day & Eve.**
• Traphagen Training Pays Lifetime Dividends—Send for Circular 9.
TRAPHAGEN, 1680 Broadway, 52nd St., New York 19

RINGLING SCHOOL OF ART

(School of the John and Mabel Ringling Museum of Art)

Announces 12 weeks' summer term opening June 12, for artists, art teachers, art students, and art hobbyists, at Little Switzerland, No. Carolina—4,000 feet elevation. Faculty of outstanding artists teaching Drawing and Painting, illustration, Commercial Art, Fashion Arts. Superb living accommodations. Board, room, tuition, \$300. Special weekly rates. Winter school—Sarasota, Florida. Write for general catalog and folder "Summer Study in the Land of the Sky." Address: V. S. KIMBROUGH, Pres., Sarasota, Fla.

The RHODE ISLAND SCHOOL OF DESIGN in Providence will not operate as a Summer School, but will continue on the three-term "accelerated" basis. Any advanced student or college graduate may take advanced courses in the regular curriculum. For full information, address Frederick C. Ferry, Jr., Director of Admissions.

Summer Schools of Art,

The individuals and institutions which they represent whose announcements appear on this and the following page are to be congratulated for their courage and patriotism in deciding to carry on Summer Schools in the face of such apparent uncertainty. *School Arts* believes that the art, drawing and handicrafts courses offered by these schools are essential to the war effort. Some of the courses are very definitely set up for the purpose of preparing those who register for more effective work in producing war material.

The PENLAND SCHOOL OF HANDICRAFTS, at Penland, North Carolina, will open June 16 for its fifteenth Annual Session. The "Penland Letter," March 1944, sent to members of the Penland Family, is a bright, newsy sheet from which we learn of a number of improvements in and about the buildings, and in the instruction offered to make the School more and more attractive and valuable. Impossible to tell about these things here; the advertisement gives some details; but write for complete information, and then make arrangements to go to Penland. Lots more people were there last Summer than were expected, so an early application is wise.

The UNIVERSAL SCHOOL OF HANDICRAFTS, 221 West 57th Street, New York 19, N. Y., is open throughout the year and enrollment may be made at any time. Art subjects include painting, modeling, wood and stone carving, silk screen printing, textile design, ceramics, decorative techniques—trays, boxes, etc. Handicrafts include book-binding, felt crafts, leather, marionettes, puppets, mask making, mold making and casting, paper sculpture, plastics, stenciling, fabrics, loom and tapestry weaving, wood burning, hospital crafts, basketry, beadwork, block printing. Evidently there is nothing omitted from the curriculum of this fascinating school, for courses can be arranged to meet the particular needs of each individual. Edward T. Hall is the energetic director.

FASHION ACADEMY has recently moved into its own building at 812 Fifth Avenue, at 62nd Street. Here, in the midst of New York's smart fashion center, classes will be held throughout the summer session from July to September. Instruction at Fashion Academy is unique, as it limits the number of students under each expert to only six. In this way, courses may be arranged to suit the requirements of the individual student, whether she be a beginner or an advanced student. All training is under the personal guidance of Emil Alvin Hartman, famous as a style instructor and fashion authority.

Elma Pratt, director of the INTERNATIONAL SCHOOL OF ART, announces a very full and alluring program for the summer of 1944 at Tlaquepaque, near Guadalajara, Mexico. Pottery and weaving with the Indians of Jalisco. Painting and sketching. A series of lectures on classic and popular art, literature, music, the dance (instruction if desired). Many fiestas, and excursions, as well as supplementary travel, after the weeks of work in Tlaquepaque. The University of Guadalajara is cooperating fully with Miss Pratt and is giving six University credits for the above work. Miss Pratt has herself been working in the potteries of Tlaquepaque through the Winter. She can be reached at Hotel Fenix, Guadalajara, Mexico, or 507 Wayne Street, Sandusky, Ohio.

In view of increased opportunities in the growing field of Industrial Design, MOORE INSTITUTE has started an evening class and is particularly fortunate to have secured the interest of Harold Van Doren, nationally known industrial designer. Donald Dailey, industrial designer, will teach this class on the elements and techniques of industrial design. Originally and for eighty-eight years known as the Philadelphia School of Design for Women—the oldest School of Art Applied to Industry in America—it was made the beneficiary of the Joseph Moore Estate in 1932 and established under its present title, the Moore Institute of Art, Science and Industry. To have served American educational interests for a hundred years is worthy of more than a passing note. A catalog will be sent if you ask at 1328 N. Broad St., Philadelphia 21.

Another institution of long standing—now in its 57th year—PRATT INSTITUTE, at Ryerson Street in Brooklyn, with thirty-eight studios and ninety instructors in its Art School, offers degree courses in art education and architecture, and certificate courses in several other departments. Before deciding upon an art school—Summer or Winter—it will be wise to send for a Pratt catalog and see what James Boudreau has to offer. It will prove valuable.

CHICAGO ACADEMY OF FINE ARTS suggests a well-founded fact that "manpower shortages are swelling demands for trained artists." Daily, evening, and Saturday classes at this splendid art school are being trained in direct projects by a large faculty of professionals. It is not necessary to wait until Summer before enrolling in one or more of the courses. Address, 18 S. Michigan Ave., Suite S-5, Chicago 3, Ill.

THE RINGLING SCHOOL OF ART, which has its Winter School at Sarasota, Florida, will open for the twelve weeks Summer Session at Little Switzerland, North Carolina, on June 12. In the mountains of North Carolina one finds wonderful summer climate, and art teachers will find here just the combination of work, rest, and recreation which they need. An early application for catalog and folder will be wise. Ringling is a popular school.

The TRAPHAGEN SCHOOL OF FASHION on Broadway at 52nd Street, New York, will tell you all about the intensive Summer course of six weeks if you ask for Circular 9. This well known school has many celebrated graduates, and the conditions which contributed to their success are as fine today as ever they were. Every subject related to Fashion—the costume as well as the person whom it may adorn—is included in the curriculum of this fine school. A letter or card to 1680 Broadway will bring the whole story.

Drawing and Handicrafts

School Arts believes also that any sacrifice which may be made in order to attend one of the Summer Schools is none too much, provided the training achieved is transferred to shop or schoolroom, which will undoubtedly be the case. It is hoped that there will be many requests for the literature published by the promoters of these Summer Schools, and that all who can will attend the classes which fill their particular need. The summer "vacation" will be most profitable which finds relaxation in a change of occupation and environment rather than in idleness.

Those who are working for degrees will find the Summer Courses at the COLLEGE OF FINE ARTS, SYRACUSE UNIVERSITY, Syracuse, N. Y., excellent preparation. This old and reliable institution, with its faculty of competent instructors, has an unexcelled equipment for training teachers of the arts. Courses include painting, illustration, design, art education, interior decorating; also courses leading to degrees in Architecture. The Summer Session opens July 3 and runs until August 12. Harold L. Butler, Dean, will give full information if you write.

The six weeks Summer Session of THE ART INSTITUTE OF CHICAGO, from June 26 to August 4, offers to teachers a splendid opportunity of observing Demonstration Classes and in discussing Art Education problems. Then there will be professional leadership in weaving, jewelry, drawing, painting, design, advertising design, and lettering. Chicago is the center, too, of recreational advantages, well fitted to the physical and mental needs of art teachers after a strenuous year's work and in preparation for another. Full information by inquiring at the Art Institute, Michigan Avenue at Adams Street.

ART CAREER SCHOOL

175 Fifth Ave., New York 10, N. Y.
July 10 to September 1.

Subjects: Foundation Art, Model Drawing and Anatomy, Painting, Story Illustration, Cartooning, Advertising Art, Fashion Illustration, Children's Book Design, Airbrush for Photo-Retouching, Adult Hobby Classes, Children's Classes.
Director, Alberta T. Ellison.

SCOTT CARBEE SCHOOL OF ART

126 Massachusetts Ave., Boston 15, Mass.
July 5 to August 16.

Subjects: Drawing, Painting, Pastel, Still-life, Portrait, Commercial Art.
Director, Scott Clifton Carbee.

WALTER GOLTZ SCHOOL OF LANDSCAPE PAINTING

Woodstock, Ulster County, N. Y.
June 15 to September 15.
Subjects: Landscape Painting.
Director, Walter Goltz.

THE PENNSYLVANIA STATE COLLEGE

State College, Pa.
June 5 to August 25.
Subjects: Introductory, Intermediate, and Advanced Oil Painting; Landscape, Still Life and Figure painting; Art History Research. Introductory Crafts for Teachers, Poster Design for Teachers, Advanced Crafts for Teachers, Art in Elementary Schools and Secondary Schools and Art Supervision.
Director, M. R. Trabue.

LAYTON SCHOOL OF ART

758 N. Jefferson St., Milwaukee 2, Wis.
June 5 to August 25.

Subjects: Drawing, Painting, Illustrations, Ceramics, Photography, Design, Composition, Lettering.
Director, Charlotte R. Partridge.

MINNEAPOLIS SCHOOL OF ART

200 East 25th St., Minneapolis, Minn.
June 19 to July 28.

Subjects: Life Drawing, Painting, Portrait Drawing, Costumed Figure Sketching, Illustrative Drawing, Clay Modeling, Outdoor Sketching, Poster Design, Lettering, Fashion Illustration.
Director, Edmund M. Kopietz.

SCHOOL OF DESIGN IN CHICAGO

247 East Ontario St., Chicago 11, Ill.
June 12 to August 25.

Subjects: Visual Fundamentals, Lettering, Advertising Arts, Painting, Modeling, Occupational Therapy, Weaving, Architectural and Interior Design, Prefabrication of Housing, Mechanical Drafting, Blueprint Reading, Production Illustration, Basic and Product Design, Soldering, Brazing, Welding, Inspection, Photography, Motion Picture, Display, Ceramics, Life Drawing, Air Brush.
Director, L. Moholy-Nagy.

WYOMISSING INSTITUTE OF FINE ARTS

Trent and Belmont Aves., Wyomissing, Pa.
June 19 to July 29.

Subjects: Design and Color, Drawing, Modeling, Lettering, Drawing from life models, Creative Work Drawing from nature, Water Color Painting, Oil Painting, Anatomy, Cast Design.
Director, Lila Lerch.

SCHOOL OF FINE AND APPLIED ART

Bradley Polytechnic Institute, Peoria, Ill.
June 12 to August 19.

Subjects: Painting, Mural Painting, Commercial Art, Illustration, Industrial Design, Interior Decoration, Costume Design, Teacher Training.
Director, P. A. McIntosh.

ART ACADEMY OF CINCINNATI

Eden Park, Cincinnati, Ohio.
June 19 to August 11.

Subjects: Drawing, Painting, Picture Construction, Landscape Drawing and Painting, Commercial Art and Advertising, Air Brush and Silk Screen, Photograph, Industrial Design.
Director, Walter H. Siple.

UNIVERSITY OF WYOMING

Laramie, Wyo.
July 8 to September 2.
Subjects: Drawing, Painting, History of Art, Art Education, Appreciation, Pottery, Metal.
Director, J. B. Smith.

FASHION ACADEMY
THE SCHOOL OF FAMOUS GRADUATES
FASHION DESIGN
STYLING • BUYING
MERCHANDISING
FASHION ILLUSTRATION • STAGE & SCREEN DESIGN



EMIL ALVIN HARTMAN America's Foremost Fashion Instructor and Style Authority will determine your particular aptitude for a career in fashion. Specialized training in limited groups of only six students under an expert. Book 43
Intensive Six Weeks Summer Course.
812 FIFTH AVENUE NEW YORK 21, N. Y.

Six Weeks Summer Session JUNE 26 TO AUGUST 4 Practical Methods of Teaching Art **DEMONSTRATION CLASSES**

Discussion of Art Education problems with observation in the children's classes. General Crafts of special interest to teachers. Weaving, Jewelry, Drawing, Painting, Design, Advertising Design and Lettering. 2 to 4 term points.

For Catalog, address Dean's office.
THE ART INSTITUTE OF CHICAGO
Michigan Avenue at Adams St., Chicago 3, Ill.

CHICAGO ACADEMY of FINE ARTS

Manpower shortages are swelling demands for trained artists. Direct project training under a faculty of 33 professionals. Industrial Design • Interior Decoration • Fashion Illustration • Dress Designing • Cartooning • Painting and Drawing. Night and Saturday classes. Enroll now for a money making career in America's outstanding career school.



SUITE 3-5, 18 S. MICHIGAN, CHICAGO 3

PRATT INSTITUTE THE ART SCHOOL

DEGREE COURSES . . . Architecture, Art Education
CERTIFICATE COURSES . . . Advertising Design, Illustration,
Industrial Design, Interior Design
38 STUDIOS — 90 INSTRUCTORS — 57TH YEAR
Catalog on Request
JAMES C. BOUDREAU, Director, Brooklyn 5, N. Y.

MOORE INSTITUTE OF ART

School of Design for Women

100th Year. Design, illustration, advertising, interior decoration, fashion arts, fine arts, teacher training. B.F.A. in all courses. Photography, puppetry, jewelry, pottery, industrial designing. Residences. Oldest school of art applied to industry. CATALOG. 1328 N. Broad St., Philadelphia 21, Pa.

Dong Kingman, San Francisco artist and twice winner of a John Simon Guggenheim Memorial Foundation Fellowship for art, will teach painting at MILLS COLLEGE, Oakland, California, this summer. The announcement has more than ordinary significance when considered with the news of the establishment this year on Mills Campus of *Chung Kuo Yuan*—Chinese House—for the 1944 summer session. Through his chosen medium of water colors, Dong succeeded in developing a style which critics claim retains the Oriental influence in his landscapes and something of the modern French artists in his city scenes. Because his ancestry and his early art training are Oriental, the American scene presents a new façade for the basic portrayals of life as Dong sees it.

HINGED HERE FOR EASY CLEANING

"SPEEDBALL" S. A.
Flicker
GEORGE PATENTS
HUNT PEN CO.

Flicker Pens have tempered steel feeders for long service - in 8 sizes - 5/16" has ruling flanges for drafting

HUNT PEN CO. Camden, N.J.

2 1/2 F-B

Art work built for precision

Speedball Flicker
Triple Reservoir Ink Control
DRAWING • LETTERING PENS
THIS AD LETTERED WITH STYLES "F" "Z" "C" AND "C" SPEEDBALL PENS WITH SPEEDBALL INK

tell a complete story of the purpose of art and how it may be achieved by the use of imagination and inspired teachers.

★ Let's go up into Canada again and see what Wesley F. Irwin and his high school pupils are doing with illustration at the Western Canada School in Calgary, Alberta. By judicious questions and suggestion, the instructor gains the confidence and cooperation of his pupils to the extent that those pupils, who think they have no talent for drawing, discover some of the principles of composition, and have a lot of fun at the same time. Read that article on page 303.

★ I simply have not the space to tell about each article in this "Child Art" number. We must conserve paper, time, and all the elements which are so essential to the promotion of the war. Let me call attention to just two more articles, then leave the magazine in your hands for a voyage of discovery which will be well rewarded:

First, "Our Part in National Defense" by Edna McFarland, Art Instructor of Sutter Creek, Minnesota. Here are exhibited (pages 304 and 305) several posters by the pupils of high and elementary grades. The original problem was Lettering. The result was not only lettering, but illustration, National Defense, and the sale of war bonds and stamps! One never knows how far a good idea may travel.

Second, "Our Friends to the South of Us." This is a very interesting and instructive study by the children of six school grades in the Whitman Central School, Logan, West Virginia, Beuna White, principal. Each grade, guided by the teacher of the grade, assumed a "Unit of Work" related to the "Children of Mexico." Grade I has "The Children of Mexico." Grade II, "Their Homes." Grade III, "Occupation." Grade IV, "Transportation." Grade V, "Costumes." Grade VI, "The Earlier Settlers." A play was produced by grades 5 and 6, and everybody gained a greater appreciation of the wonderful qualities of our southerly neighbors.

★ Between these two articles are several others which must not be overlooked, for they are filled with ideas for the art teachers as they lead our children away from the destructive influence of war toward a world of beauty.

100 PAGES OF COLONIAL ART

I have just come across 100 pages of Colonial Arts in America from past issues of the *School Arts Magazine* bound together in book form. Imagine having 64 of these 100 pages with illustrations. It is one of the most comprehensive and compact collections I have come across and the Colonial Art of Spanish, French, English, German, Dutch, Swedish, and Russian is described and illustrated. If you want a true picture of what has given us our art and craft background then this book is your first choice. There are just 20 of these on the shelves and they are available to members of the Family at \$1.00 each as long as the supply lasts. This book will never be advertised so I am just telling you folks about what we have on the shelf and how many members may enjoy this source book. Just mail your order direct to the Secretary, *School Arts Family*, 145 Printers Building, Worcester 8, Mass.

TRAVEL—YET STAY AT HOME

All of us would like to make a trip to South America this summer, but it just simply is not possible. All our boats and ships are headed in another direction. However, with the information

WEAVING YARNS

FOR HAND WEAVERS



FAST COLORS

Offers everything in cotton yarns, especially designed for the beginner, or the experienced and professional weaver. Widely used and recommended by foremost experts and in all institutes. Complete weaving chart of Lily Yarns is found in Vol. III, No. 1 issue of *PRACTICAL WEAVING SUGGESTIONS*—sent free, postpaid.

LILY WEAVING YARNS ARE SOLD DIRECT FROM MANUFACTURER TO YOU. COLOR SAMPLES & PRICES ON REQUEST.

Latest edition of *Practical Weaving Suggestions*, Vol. 4, is now available. 12 pages of original ideas graphically illustrated and fully described by foremost hand weaving expert. It is Free on request.

New printing of Mary M. Atwater's Booklet on Card Weaving, just printed, \$1 postpaid.



DEPT. A. LILY MILLS CO., SHELBY, N. C.

HANDICRAFT HAMMETT'S FREE CATALOG

DON'T DELAY SEND NOW

Packed with items, indispensable and ideal for school crafts and art courses. Includes plastics, basketry, weaving, wood working, pottery, glass etching, leather craft, book binding, metal working, block printing, etc. Listing looms, tools, supplies, accessories, books and instruction aids.

J. L. HAMMETT CO., 264 Main St., Cambridge, Mass. Please send me a free copy of your New Craft Catalog

Name

Address

My school is

HANDICRAFTS

Supplies and Substitutes are still available for school programs and individual projects.

Write for current listings and specials.

UNIVERSAL HANDICRAFTS SERVICE, INC.
1267 Sixth Ave. (50th), New York 19, N.Y. CO. 5-0163

School Arts, May 1944

"My students do amazingly well with the SARGENT Water Base SILK SCREEN PROCESS"...

says Leo B. Blake, director of Blake Studios, Berkshire, Mass.



This illustration, in beautiful colors, was made by Mrs. Edna G. Parker, pupil of Leo B. Blake. It was Mrs. Parker's first attempt at silk screen.

Want to know why the Sargent Water Base Silk Screen Printing Process is the ideal method for the school? It's because this process eliminates the mess and danger of old-fashioned silk screen methods.

It's faster because wash-ups are easier. It's a finer, all-around process that offers the student greater latitude of expression with less experience.

It's clean, practically odorless. Sargent Tempera colors can be washed off clothes.

Send for FREE Instruction Folder Now!

AMERICAN ARTISTS' COLOR WORKS, Inc.
Makers of famous Sargent and Hi-Test Colors
Sargent Bldg., 5601 First Ave., Brooklyn, N. Y.

☐ Send me Free copy of Folder on Water Base Silk Screen Process.

Your School

Your Name

Address

ART BOOK HITS!

by Charles Carlson
SIMPLIFIED DRAWING, \$1.50
A SIMPLIFIED ART ANATOMY OF THE HUMAN FIGURE, \$1.00
SIMPLIFIED ESSENTIALS OF OIL PAINTING, \$1.00
WATER COLOR PAINTING, \$1.00
PENCIL DRAWING, \$1.00
FASHION ILLUSTRATION, \$1.00
PRACTICAL FASHION SKETCHES, \$1.00
by Charles H. Young

HOUSE OF LITTLE BOOKS

156 FIFTH AVENUE NEW YORK

CANADA: Artists Supply Company, Toronto

FOR SUPERB RESULTS, USE
EAGLE "Chemi-Sealed"
(SUPER ROUNDED)
TURQUOISE
DRAWING PENCILS and LEADS

School Arts, May 1944

CERAMIC SUPPLIES

CLAYS-GLAZES-KILNS
COLORS-SUNDRIES



Ask for complete information and give facilities for firing

Write to Dept. C

B. F. DRAKENFELD & CO., INC.

45-47 Park Place, New York 7, N.Y.

DEPENDABLE CRAFT SUPPLIES

For Use in War Times

DWINNELL CRAFT SHOP

Wheeling 1

W. Va.



ORDER NOW! Materials are scarce. As alternate materials become available we will supplement our No. 14 Catalog. Be sure you are on our mailing list.

For 25 years, the headquarters for quality Leathercraft materials.
OSBORN BROS.
223 W. Jackson, Chicago

which the Pan American Union has packed into nine travel folders you can visit 9 different Central and South American countries for the cost of only 4 cents per country. Here are the countries given—Uruguay, Mexico, Peru, Colombia, Chile, Ecuador, Argentina, Brazil, and Bolivia. Each folder consists of just about 11 pages of type and describes all the high spots which you should see when you visit that country. It is the kind of background information you like to have and which can be integrated into any art lesson which is studying the arts and the crafts of our Southern neighbors. If you would like all of these folders simply say, "send the travel folders for South and Central America," and enclose 36 cents to cover cost of folders plus postage and forwarding. Send this direct to Secretary, *School Arts Family*, 145 Printers Building, Worcester 8, Mass.

WHAT IS INDIA?

Nearly three times more people live in India than in the United States and yet few of us know much about India. So here is your chance to learn a little bit more about it. The British Information Services have offered a pamphlet just packed with information about India. It will bring you right up to date as well as give you a good background. You will feel better acquainted with India and its problems after reading this booklet and incidentally you may find many a help for integration with some of your art work. Here is an opportunity and it will cost you very little—in fact, for 6 cents you may have this 48-page booklet. Maybe just one idea or one thought from this booklet will stimulate a whole group of new projects and if it does even if you only obtain one project which you actually use, don't you think it will be worth the 6 cents which should be sent to the Secretary, *School Arts Family*, 145 Printers Building, Worcester 8, Mass. Simply ask for the "A Picture of India" pamphlet. We will ask the Information Services to mail your copy direct.

CRAFTS TEACHERS!

THIS IS A...
TIMELY
And
VITAL
MESSAGE

YOU CAN GET MATERIALS FOR SCHOOL CRAFTS PROGRAMS — MATERIALS, KITS, TOOLS AND COMPLETE INSTRUCTION BOOKS FOR LEATHERCRAFT, POTTERY, 15 OTHER CRAFTS.

NOW AVAILABLE

Try EL MOROCCO, Heavy-weight tooling sheepskin, pebble grained, in black, brown, red, green or blue. It tools beautifully when only slightly damp, and costs far less than traditional calf. (Use of calf is restricted by government order.) El Morocco sizes average 6 to 9 sq. ft. to the skin. \$.35 sq. ft. Gimp lacing to match \$.85 per 50 yd. spool, or \$1.50 per 100 yd. spool. Prices higher in Canada.

For Convenient Purchasing

Contact your nearest FELLOWCRAFTERS distributor for material and free catalogues Nos. 12-A, 11-CD, and valuable Priority Guide.

ATLANTA, GA., Milton Bradley Co. of Ga., Inc., 384 Forest Ave., N. E.

BOISE, IDAHO, The Book Shop, 815 Bannock St.

BOSTON, MASS., Fellowcrafters, Inc., 64 Stanhope St.

CINCINNATI, OHIO, A. E. Wilde Company, 136 West 7th St.

CHICAGO, ILL., Chicago Craft Service, 32 South Clark St.

CLEVELAND, OHIO, Cleveland Leather Company, 1817 West 25th St.

DENVER, COL., H. R. Meininger Co., 409 Sixteenth St.

DETROIT, MICH., Dearborn Leather Co., 834 Michigan Avenue

KANSAS CITY, MO., Hoover Bros., Inc., 922 Oak Street

LOS ANGELES, CAL., Schwabacher-Frey Co., School Supply Division, 736-738 So. Broadway

LOUISVILLE, KY., Central School Supply Co., 311 W. Main St.

NASHVILLE, TENN., Nashville Products Co., 158 2nd St.

NEW YORK CITY, N. Y., Warren Sales Co., Inc., 26 Park Place, New York City

PHILADELPHIA, PA., Garrett-Buchanan Co., School Supply Dept., 12-20 So. 6th St.

PORTLAND, ORE., I. K. Gill Co., 408 S. W. 5th St.

RICHMOND, VA., Flowers School Equipment Co., 327 W. Main St.

SALT LAKE CITY, UTAH, Zion's Co-Operative Mercantile Institute, School Supply Dept., 13 South Main St.

ST. PAUL, MINN., St. Paul Book & Stationery Co., 55-56 E. 6th St.

CANADA, TORONTO, E. R. Lewis Leather Co., Ltd., 8 Bathurst St., Toronto

HAWAII, HONOLULU, T. H., N. K. Young Co., 7 No. Pauahi St., (P. O. Box 1556)

Fellowcrafters INC. 64 STANHOPE ST. BOSTON, MASS.

What happens when your hat comes down?



SOMEDAY, a group of grim-faced men will walk stiffly into a room, sit down at a table, sign a piece of paper—and the War will be over.

That'll be quite a day. It doesn't take much imagination to picture the way the hats will be tossed into the air all over America on *that* day.

But what about the day after?

What happens when the tumult and the shouting have died, and all of us turn back to the job of actually making this country the wonderful place we've dreamed it would be?

What happens to you "after the War?"

No man knows just what's going to happen then. But we know one thing that must *not* happen:

We must *not* have a postwar America fumbling to restore an out-of-gear economy, staggering under a burden of idle factories and idle men, wracked with internal dissension and stricken with poverty and want.

We must *not* have breadlines and vacant farms and jobless, tired men in Army overcoats tramping city streets.

That is why we must buy War Bonds—now.

For every time you buy a Bond, you not only help finance the War. You help to build up a vast reserve of postwar buying power. Buying power that can mean millions of postwar jobs making billions of dollars' worth of postwar goods and a healthy, prosperous, strong America in which there'll be a richer, happier living for every one of us.

To protect your Country, your family, and your job *after* the War—buy War Bonds now!

Let's all **KEEP BACKING THE ATTACK!**

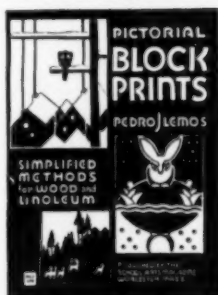
*The Treasury Department acknowledges with appreciation
the publication of this message by*

SCHOOL ARTS MAGAZINE

TEACH

Applied Art Crafts
with these illustrated instructions

Pictorial Block Prints

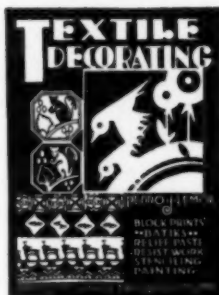


16 illustrated instruction plates showing step-by-step methods with numerous examples of the different block printing methods which produce the more successful results. Extra plate in colors.

Catalog No. 109 \$1.00 postpaid

Textile Decorating

10 methods for putting designs on cloth with unusually successful results... includes block printing, stencil, batik, fabric paint and so on. 8 detailed illustrated instruction plates, 8 double size design and pattern sheets.



Catalog No. 119 \$1.00 postpaid

Leathercraft

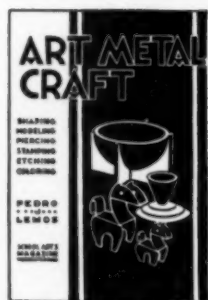


A group of simple articles with detailed working instructions on how to make coin purses, book supports, magazine covers, notebook covers, and table mats... 17 plates in all... 8 on methods, 8 big sheets of designs and patterns.

Catalog No. 116 \$1.00 postpaid

Art Metal Craft

Only 7 essential tools are needed to do these metal craft projects successfully... candlesticks, paper knives, book supports, desk trays, bowls and toys... 8 plates of detailed instructions... 8 plates of projects in large size.



Catalog No. 202 \$2.00 postpaid

School Arts

145 Printers Bldg. Worcester 8, Mass.

A NEW HAND BOOK ON POSTERS by JOHN deLEMONS PLANNING and PRODUCING POSTERS



CHAPTER SUBJECTS

- WHAT MAKES A GOOD POSTER?
- PLANNING A POSTER
- VALUES IN POSTER WORK
- SUGGESTIONS ON COLOR
- POINTERS ON LETTERING
- COMPLETING THE POSTER
- SPATTER POSTERS
- SILK SCREEN PRINTING
- AIR BRUSH WORK

9 chapters packed with illustrations, instructions and help give you in a single book the information for successful poster making in your work.

Basic ideas on composition, balance, silhouettes, tonal values and colors are yours to use and to the best of our knowledge this is the first book that gives you techniques for the school use of silk screen and air brush.

38 excellent posters—a number on present-day war subjects—give you excellent material for your war, salvage, or service posters.

This book is yours for only \$2.75. FILL IN and MAIL COUPON

SCHOOL ARTS, 145 Printers Bldg., Worcester 8, Mass.

Please send a copy of the new poster book

PLANNING and PRODUCING POSTERS by John deLemos

☐ Enclosed is \$2.75

☐ Please send bill payable in 30 days

Name..... School.....

Address.....

Post Office.....

READERS' INDEX TO ADVERTISERS

MAY 1944

ART SCHOOLS—ART INSTRUCTION

Chicago Academy of Fine Arts	7-a
Art Institute of Chicago	7-a
Fashion Academy	7-a
Moore Institute of Art	7-a
Penland School of Handicrafts	6-a
Pratt Institute	7-a
Ringling School of Art	6-a
Syracuse University	6-a
Traphagen School of Fashion	6-a
Universal School of Handicrafts	6-a

ART, DRAWING AND PAINTING

American Crayon Company	Cover 4
Binney & Smith	1-a
Jos. Dixon Crucible Company	8-a
Eagle Pencil Company	9-a
Esterbrook Pen Company	2-a
J. L. Hammett Company	8-a
Higgins Ink Co., Inc.	4-a
C. Howard Hunt Pen Company	4-a
Koh-I-Noor Pencil Company	3-a
Talens & Sons, Inc.	3-a
F. Weber Company	5-a
Winsor & Newton, Inc.	4-a

BOOKS AND OTHER PUBLICATIONS

Walter T. Foster	2-a
House of Little Books	9-a
Lilly Mills Co.	8-a

HANDICRAFT MATERIALS

Dwinnell Craft Shop	9-a
Fellowcrafters, Inc.	9-a
J. L. Hammett Company	8-a
Lilly Mills Co.	8-a
Metal Crafts Supply Co.	2-a
Universal Handicrafts Service	8-a

EQUIPMENT, SUPPLIES AND TOOLS

American Artist's Color Works, Inc.	9-a
B. F. Drakenfeld & Co.	9-a
C. Howard Hunt Pen Company	8-a
Metal Crafts Supply Company	2-a

LEATHER, TOOLS AND SUPPLIES

Fellowcrafters, Inc.	9-a
J. L. Hammett Company	8-a
Osborn Bros.	9-a

SOURCE MATERIAL FOR THE BUSY ART TEACHER

CLASSIFIED BY SUBJECTS IN REFERENCE FORM

Cat. No.	Books	
	The Art Teacher, Pedro deLemos	\$8.00
AA	Applied Art, Pedro deLemos	5.00
BB	Bookbinding for Beginners, Bean	2.50
CC	Color Cement Handicraft, deLemos	5.00
CAR	Cartooning, Harriett Weaver	2.50
CAC	Creative Artcrafts—advertised this issue	
	A New Pedro deLemos book:	3.75
	Guatemala Art Crafts, Pedro deLemos	3.75
MGR	The Magic Realm of the Arts, Bailey	1.50
PPS	Plays and Puppet Shows	1.00
	Planning and Producing Poster	
	John deLemos, New Book	2.75
SAC	Selling Art to the Community,	
	Wadsworth	1.50
SYS	Symbolism for Artists, Bailey	4.50

Projects and Appreciation

754	Bird in Art, 16 pages	\$75
102	Costume Design, History of Egyptian to 1840	1.00
251	Creative Expression, 92 plates	2.50
756	Decorative Tree Drawing, 12 plates	.75
761	Design Principles, 8 pages	.75
157	Indian Arts—chart, 24 x 36 in.	.70
113	Landscape in Decoration, 17 plates	1.00
120	Lettering, 21 plates	1.00
195	Master Model Drawing	1.95
118	Mexico, Arts and Crafts, 17 plates	1.00
156	Old World Decorative Designs	1.50
760	Plant Form in Design, 16 pages	.75
153	Posters—School Posters, 24 plates	1.50
201	Simplified Modern Design, 26 plates	2.00
763	Tree in Art, 16 pages	.75

Handicraft Portfolios

202	Art Metal Craft, 17 plates	\$2.00
109	Block Printing—Pictorial, 17 plates	1.00
116	Leathercraft, Tooled and Modeled, 17 plates, 8 1/2 x 11 in.	1.00
119	Textile Decorating, 17 plates	1.00

Time Tested Grade Packets

The Busy Bee Line

Each contains 16 sheets—each sheet carries illustrated ideas for the grades

Animal Toys and Drawing	\$50
Easter	.50
Flowers and Springtime	.50

Send Orders to

SCHOOL ARTS, 145 Printers Building, Worcester 8, Mass.
or to the following school supply companies:
Cambridge 42, Mass. J. L. Hammett Co., Kendall Sq.
Clearfield, Pa. Kurtz Bros.
Dallas 2, Texas, Practical Drawing Co.
Eau Claire, Wis. Eau Claire Book and Stationery Co.
Kansas City 6, Mo. Hoover Brothers, Inc., 922 Oak St.
Lansing 2, Mich. Mich. School Service, 117 Shawnee, W.
Los Angeles 8, Calif. Amer. Seating Co., 6900 Avalon Blvd.
Milwaukee 8, Wis. Eau Claire Book and Stationery Co., 3100 W. Cherry St.
Newark 8, N. J. J. L. Hammett Co., 380 Jelliff Ave.
San Francisco 3, Calif. Amer. Seating Co., 207 S. Van Ness
Seattle 1, Wash. John W. Graham Co., 1111 4th Ave.
Spokane 6, Wash. John W. Graham Co.
Syracuse 4, N. Y. Am. Seating Co., 935 W. Genesee
CANADA—prices slightly higher, Moyer School Supplies Limited, Moncton, Montreal, Toronto 1, Winnipeg, Saskatoon, Edmonton.

Send me numbers.....

Enclosing \$.....

Or send bill to Board of Education

Name.....

School Address.....

City.....State.....

School Arts, May 1944



Here is one of the most compact and complete books on simple crafts which Pedro deLemos has authored. You get illustrations and instructions for doing Paper Craft, Toy Craft, and Relief Craft. This book is a time-saver too, because of its pictures you can find what you want by just turning the pages—note this in the typical pages shown above.

8 pages in full colors give you 43 illustrated suggestions.

Size 9" x 12"—83 pages—80 of which are filled with illustrations right up to the margins.

Send only \$3.75 for copy of CREATIVE ART CRAFTS

SCHOOL ARTS MAGAZINE

145 Printers Bldg., Worcester 8, Mass.

Please send CREATIVE ART CRAFTS by Pedro deLemos.

☐ Enclosed is \$3.75

☐ Please send bill payable in 30 days

Name.....

School Address.....

City or Town.....State.....

Order These Good Art Books Now . . . 10% off
on orders totaling \$10.00 or more . . . prices are postpaid

Recent New Books . . . Reviewed in SCHOOL ARTS

TITLE	AUTHOR	PRICE	REVIEWED
The A B C of Our Alphabet	Tommy Thompson	\$3.50	Jan. 1944
The American Artist	Homer Saint-Gaudens	5.00	Oct. 1943
American Dolls in Uniform	Nina R. Jordan	2.00	Oct. 1943
Art in Human Affairs	Norman Meier, Ph.D.	2.25	Jan. 1944
The Arts and Man	Raymond S. Stiles	4.50	Dec. 1943
Beginnings: Teaching Art in Children	Minnie McLeish	3.50	Jan. 1944
A Book of Little Crafts	Margaret Powers	2.50	Feb. 1943
Color and Method in Painting	Ernest W. Watson	5.00	Jan. 1944
Crafts for Fun	Evadna Kraus Perry	3.00	Feb. 1943
Design in Metal	Augustus F. Rose and Clayton B. Smith	3.00	Jan. 1944
Drawing People for Fun	Roy Vernam	3.50	Oct. 1943
Handicrafts of the Southern Highlands	Allen H. Eaton	3.00	Dec. 1943
How to Draw Children	Priscilla Painter	1.00	Oct. 1943
How to Draw Kiddies	Louis A. Eisele	1.00	Oct. 1943
Indiancraft	W. Ben Hunt	2.75	Dec. 1943

TITLE	AUTHOR	PRICE	REVIEWED
Line Drawing for Reproduction	Ashley Havinden	3.50	Dec. 1943
Make Your Own Masks & Puppets	Ella Langenberg Bolander	2.00	Dec. 1943
The Paintings of Vermeer	Dana Saintsbury Green	3.50	Oct. 1943
Pewtercraft as a Hobby	(Comp. Phaidon Edition by Oxford University Press)	3.50	Jan. 1944
Pictures to Grow Up With	Emanuele Sileri	1.75	Feb. 1943
Potter's Primer	Katharine Gibson	3.00	Jan. 1944
Raphael's Paintings	Jane Sneed	1.50	Jan. 1944
Silk Screen Color Printing	(Phaidon Edition pub. by Oxford University Press)	3.50	Jan. 1944
Small Creations for Your Tools	Stenberg	2.50	Dec. 1943
Techniques of Sculpture	Hazel F. Showalter	2.75	Oct. 1943
Weaving for Amateurs	Ruth Green Harris and Girolamo Piccoli	2.25	Oct. 1943
You Can Whittle and Carve	Helen Coates	3.50	Feb. 1943
	Amanda Watkins Hellum and Franklin H. Gottshall	2.25	Oct. 1943

Art History and Appreciation		PRICE
Appolo: History of Art	Reinach	\$2.50
Art in Everyday Life—497 pp.	Goldstein	3.75
Art Today—358 pp.	Faulkner	3.15
Art Thru the Ages	Gardner	3.00
Gist of Art—346 pp.	Sloan	3.75
Gustavala Art Crafts—40 pp.	deLemos	3.75
An Illustrated Handbook of Art	(Cloth) 3.50	
History—278 pp.	Ross (Board) 2.75	
Magic Realm of the Arts—55 pp.	Bailey	1.50
Nature in Chinese Art	Sowersby	3.75

Art Teaching		PRICE
Applied Art—398 pp.	deLemos	\$5.00
Art Activities in the Modern School—376 pp.	Nicholas, Mawhood & Trilling	3.25
Art Adventures with Discarded Materials	Perry	2.50
Art as Education—309 pp.	MacDonald	2.60
Art for the Schools of America—190 pp.	Gregg	2.75
Art in Elementary Education—294 pp.	Winslow	2.75
Art in Elementary Schools	Mathias	2.50
Art in Secondary Education—396 pp.	Winslow	3.00
The Art Teacher—492 pp.	deLemos	8.00
Art Teacher's Primer—180 pp.	O'Hara	2.50
Beginnings of Art in the Public Schools	Mathias	1.50
Creative Art for Primary Grades	Tessin	3.60
Creative Teaching in Art—261 pp.	D'Amico	3.50
An Introduction to Art Education	Whitford	2.75
The Integrated School Art Program	Winslow	3.50
New Art Education—256 pp.	Pearson	3.00
Rhythm Book	Waterman	3.60
Selective Art Aptitude Tests, Book I	Varnum	1.34
Selling Art to the Community—64 pp.	Wadsworth	1.50
Teaching of Art	Mathias	3.00
Teaching of Art in Schools—98 pp.	Gibbs	2.50
Visual Arts in General Education	D'Amico	1.50

Commercial Art—Lettering		PRICE
The A B C's of Lettering—221 pp.	Biegeleisen	\$4.00
Alphabets and Letters	Jacobs	2.00
Art Work—How Produced and Reproduced	Petrina	5.00
Beginners Course in Show Card Writing—64 pp.	Matasek	50
Hints and Tips for Commercial Artists	Palmer	1.75
Industrial Arts Design	Varnum	4.00
Lettering Today—38 pp.	Hunt & Hunt	1.00
Lettering of Today—144 pp.	Holme	4.50
Modern Lettering—16 pl.	Andreyeff	1.00
Pen Lettering—68 pp.	Esterbrook	50
P's and Q's of Lettering	Tannahill	2.50
Plain and Ornamental Lettering	Fooks	1.25
Planning and Producing Posters—56 pp.	deLemos	2.75
School Posters—24 pl.	deLemos	1.50
Sixty Alphabets—96 pp.	Hunt & Hunt	1.75
Speedball Textbook on Lettering	George	50
The Technique and Practice of Advertising Art	Hymers & Sharpe	12.00

Costume		PRICE
Accessories of Dress	Lester & Oerke	\$10.00
Age of Chivalry, Interpretive Costumes—12 pl.	Kerr	1.00
American Costumes, Interpretive—12 pl.	Kerr	1.00
Contours for Costumes—9 pl.	Kerr	38
Costume Design—176 pp.	Bradley	2.50
Costume Personality Charts—8 pp.	Kerr	55
Egypt, Greece and Rome, Interpretive Costumes—12 pl.	Kerr	1.00
Fashion Drawing—96 pp.	Marshall	3.50
Fashion Drawing and Dress Design	Hall	3.00
Fashion Drawing—How to Do It—222 pp.	Doten, Boulard	4.00
Fashion Drawing Technique	Hall	2.50

Fashions Since Their Debut—72 pp.	Wilson	1.50
Historic Costume	Wilson	1.50
History of Costume Design—24 pl.	Lester	3.50
Modern Fashion Drawing	Sellner	1.00
The Orient, Interpretive Costumes—12 pl.	Shackell & Masters	2.75
Renaissance and Elizabethan Costumes, Interpretive	Kerr	1.00

Crafts—Handicrafts		PRICE
Applied Leather-Craft	Groneman	\$2.50
Artistic Metal Work	Bick	3.25
Art Metal Craft—17 pl.	deLemos	1.00
Arts and Crafts	Iekis	2.50
Bookbinding for Beginners—128 pp.	Bean	2.50
Bookbinding Made Easy	Klinefelter	1.50
Color Cement Handicraft—200 pp.	deLemos & deLemos	5.00
Color Woodcuts	Platt	1.75
Crafts for Fun—290 pp.	Perry	3.00
Creative Art Crafts—88 pp.	deLemos	3.75
Etching and Etchings	Emanuel	5.00
Foot Power Loom Weaving	Worst	6.00
Handicrafts as a Hobby—33 illus.	Dodds	1.75
Heraldry for Craftsmen and Designers	St. John Hope	3.75
Home Handicraft for Girls—359 pp.	Hall	2.50
Interesting Art—Metal Work	Lukowits	(Cloth) 1.00 (Board) 50

Leathercraft—17 pl.	deLemos	1.00
Leathercrafts as a Hobby—116 pp.	Pyle	1.75
New Tin-Can Projects—80 pp.	Lukowits	(Cloth) 1.25 (Board) 75
Pictorial Block Printing—17 pl.	deLemos	1.00
Pottery Made Easy	Dougherty	2.50
The Sculpture of William Zorach	Wingert	3.00
Silk Screen Stencil Craft—140 pp.	Biegeleisen	2.00
The Stencil Book	Zweybruck	1.10
The Student's Book of Etching	Strang	1.75
The Student's Book of Line Engraving	Steel	1.75
The Student's Book of Wood-Engraving	MacNab	1.75
Textile Decorating—17 pl.	deLemos	1.00
Tinraft as a Hobby—100 pp.	Bell	2.00
Wood Carving Made Easy—96 pp.	Sowers	1.50

Paintings		PRICE
Architectural Painting in Oils	Hubbard	\$1.00
Essentials of Pictorial Design	Richmond	2.00
Landscape Painting in Pastel	Squerrill	1.75
Materia Pictoria Oil Painting	Hubbard	3.50
Modern Still Life Painting in Oils	Dunlop	1.75
More Color for You	Welling	1.50
The Technique of Oil Painting	Richmond	6.50
The Technique of Water Color	Richmond & Littlejohns	7.50
Painting	Haslehust	1.00

Interior Decoration		PRICE
Decorating the Home—334 pp.	Lewis	\$4.00
Elements of Interior Decoration—School Edition	Whiton	4.00

Drawing		PRICE
Animal Drawing—70 pp.	Skepping	\$3.50
Bridges	Littlejohns	40
Cartooning Plus Good Drawing—51 pp.	Weaver	2.50
Cinderella	Littlejohns	40
Color in Sketching and Rendering	Guptill	10.00
Creative Expression—22 pl.	Rehnstrand & Rehnstrand	2.50
Drawing a Cat—64 pp.	Newberry	1.00
Drawing and Design—Second Edition	Clegg	3.00
Drawing on Scratch Board—63 pp.	Kermode	1.00
Drawing Without Drudgery	Cuzner	75
Drawing With Pen and Ink	Guptill	8.50
Figure Drawing For All It's Worth	Loomis	3.95

First Steps in Pictorial Composition		PRICE
Fun With a Pencil	Hall	\$1.75
Horse, The	Loomis	3.00
How to Create Cartoons	Littlejohns	40
How to Draw the Human Figure—10 pl.	Greene	3.50
Illustration: It's Practice in Wash and Line	Heaton	1.50
Magazine Illustration	Spurrier	3.00
Master Model Drawing—16 pl.	Leach	1.75
The Natural Way to Draw	deLemos	1.95
Pencil Sketching	Nicolaides	3.00
Perspective Made Easy	Geen	1.75
Sailing Boats	Norling	1.60
Sketching as a Hobby	Littlejohns	40
Sketching and Rendering in Pencil—348 pp.	Guptill	5.00
Spring Flowers	Littlejohns	40
The Student's Book of Life Drawing	Millard	1.75
The Willow	Littlejohns	40
You Can Draw	Garfield	3.00

Toys		PRICE
Easy to Make Toys—80 pp.	Kunou	\$2.00
Paper Toys I—2nd and 3rd Grades	Pauli	1.60

Theater		PRICE
Art Where Art Thou (Play)	Robinson	\$.50
Beginners Puppet Book—150 pp.	Hoben	2.00
Designing for the Stage—79 pp.	Zinkeisen	3.50
How to Produce Puppet Plays	Hastings & Ruthenburg	1.75
Marionettes for All Ages—51 pp.	Goerdeler	1.25
Marionettes, Masks and Shadows	Mills & Dunn	2.50
Theater Arts	D'Amico	3.50
Tony Sarg's Marionette Book	Sarg	1.00

Design—Illustrative Material		PRICE
Historic Design for Modern Use	Kerr & Kerr	\$1.50
Part I—Ancient and Classic—16 pl.		1.50
Part II—Medieval—16 pl.		1.50
Mexico Arts and Crafts—17 pl.	deLemos	1.00
Simplified Modern Design 18 pl.	Lyons & deLemos	2.00

ORDER NOW
and SAVE
10%

on orders of \$10.00 or more
 All of these books are not published by us—most of them have been reviewed in past issues of SCHOOL ARTS. This list has proved to be of great convenience to schools and libraries, enabling them to send a single order, receive a single shipment, and pay by a single check.

SEND ORDER TODAY TO
School Arts Magazine
 145 Printers Bldg. Worcester 8, Mass.

THESE PRICES, WHILE NOT GUARANTEED AGAINST CHANGE, ARE CORRECT AT TIME OF PRINTING THIS LIST



Save and Serve WITH PRANG WATER COLORS

For your "Art in War" programs, you will find that the speed, the sparkle, the transparency, the true colors, the instant and clear mixing, the beautiful blending, still keep "Prang" colors in the front line of action.

In any good art project, *it's the color that counts* and you can still count on Prang Water Colors to retain all of those good qualities that you have grown to expect in them through the years.

TEACHERS! Urge your students to save their metal water color boxes and buy "refills." We can guarantee delivery in any quantity on all regular sizes of refills, and the colors are exactly the same as would be supplied were you ordering new boxes. Here is a check list of the sizes:

- Oval pans for the OVL 8 Box
- $\frac{1}{2}$ -pans for Boxes No. 8 and 16
- $\frac{3}{4}$ -pans for Box No. 4
- Whole pans for Boxes No. 5 and 85

Prang Water Color Boxes are supplied in war emergency packings.

The new Series B Problem and Idea Portfolios contain many class projects on current topics—involving the use of PRANG Water Colors and other Old Faithful art mediums. An invaluable aid to teachers.

Portfolio No. 1, Series B—Elementary Art Helps . . \$1.00

Portfolio No. 2, Series B—Advanced Art Helps . . \$1.00

Available at your School Supply Distributors, or write Dept. 108.

GROW



VICTORY
GARDENS



PRANG
WATER COLORS

THE AMERICAN CRAYON COMPANY
1706 HAYES AVENUE, SANDUSKY, OHIO
NEW YORK SAN FRANCISCO DALLAS